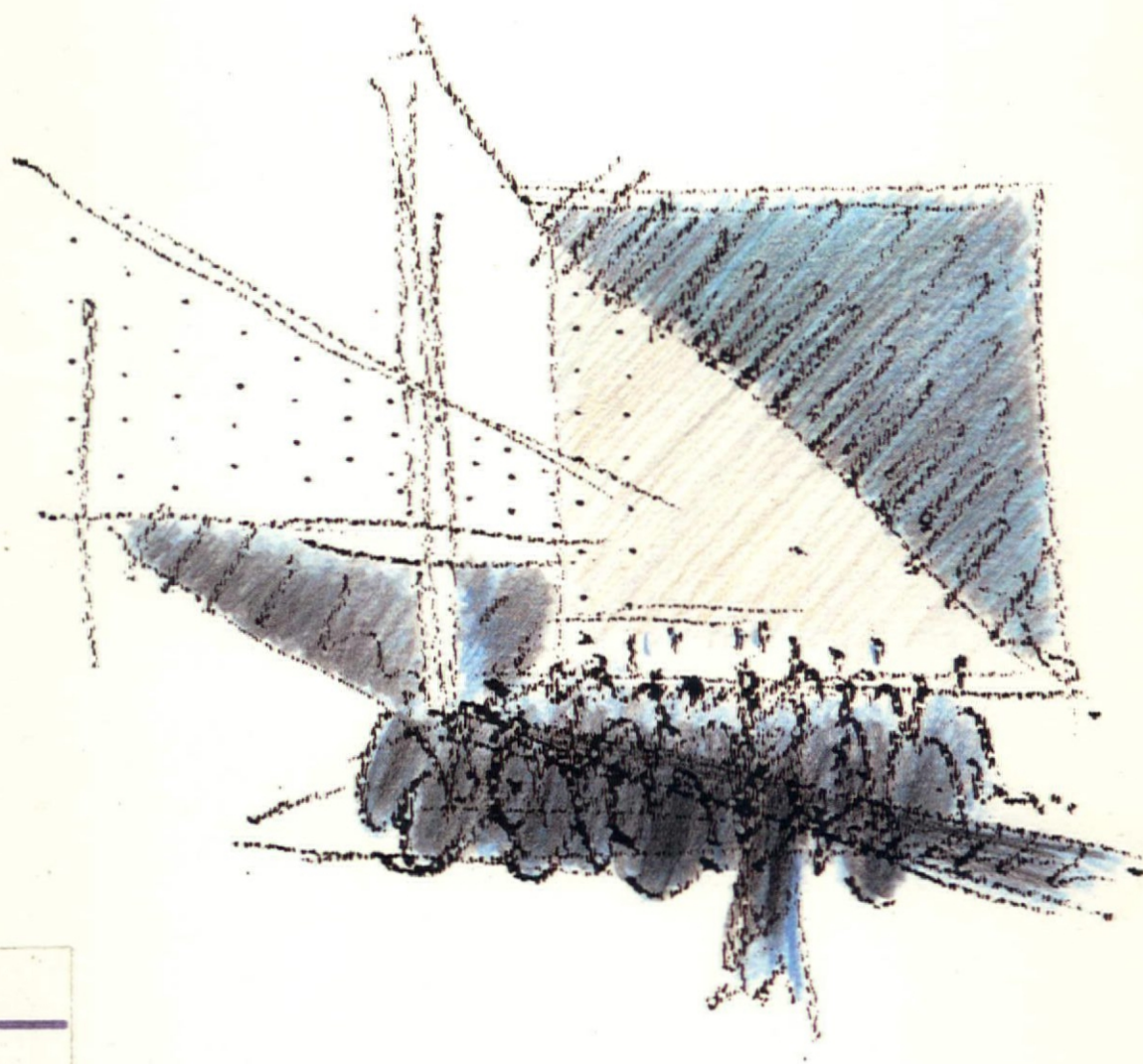


Architectural Design 56 12-1986

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# Architectural Design



PARTNERS

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Today

**TAKEFUMI AIDA · TADAO ANDO · NIKOS MITSAKIS  
BASIL AL-BAYATI · MASON PAVAN RONCOLETTA  
NEW MUSEUM ARCHITECTURE REVIEWED**

Photo: Charles Jencks

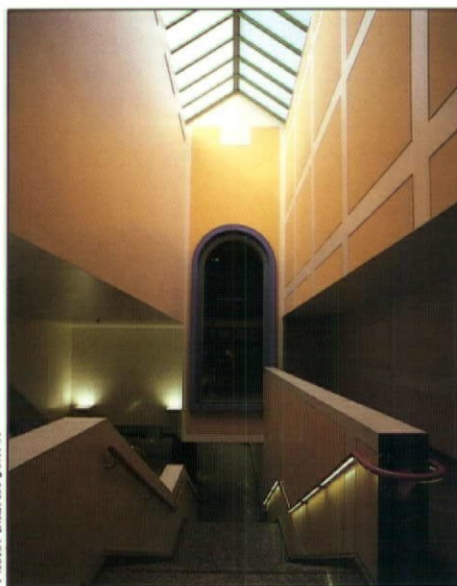


## JAMES STIRLING, MICHAEL WILFORD & ASSOCIATES

### Clore Gallery

The opening of the Clore Gallery will be an event of major architectural significance, since it will give to Londoners their first building by Britain's internationally best-known architects. The new structure forms an L-shaped extension to the existing Tate Gallery, with its main frontage facing the Embankment, but set back somewhat from the 1897 elevation designed by Sidney Smith. The use of similar stylistic features and materials – rusticated stonework, and orange-red brick as found in the house at the front of the site – is a sensitive approach to the problem of combining old and new buildings. However, the separate entrance to the Clore Gallery is distinctively its own: a brightly coloured revolving door set into a large glazed open-

Photo: Charles Jencks



ing. Within, a suite of nine new galleries houses the museum's Turner collection. Of these, four are artificially lit, but the remainder are characterised by top-lighting, deflected by white concave and angled surfaces so as to eliminate glare. External louvres allow light to be cut out completely during hours of closure. Other facilities include a lecture room, a theatre, reading room, and Print Room, which will be accessible to the public via the Gallery's separate entrance at times when the main building is closed, and will bring the Tate as a whole into line with the most up-to-date of Europe's major galleries.

The details of the scheme are to be published in full in the next issue of *AD*, 1/2-87. **ECM**



**Architectural Design** 56 12-1986

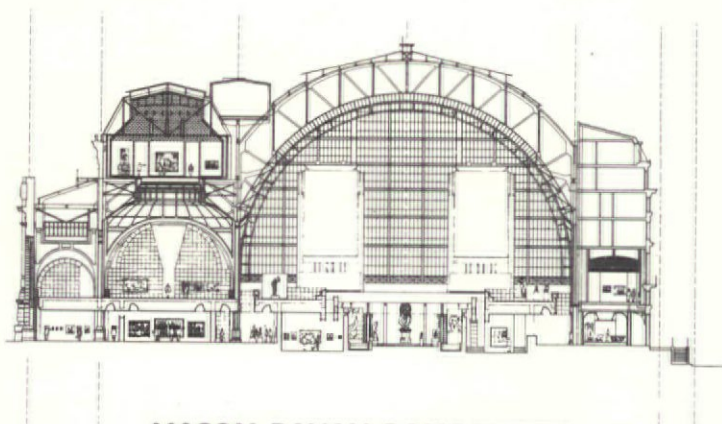
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## Soane celebration

The reputation and influence of Sir John Soane today are to be accorded serious consideration during an important symposium on Saturday 24th January 1987, at the Society of Antiquaries. Sir John Soane's Museum is taking steps to ensure that the 150th anniversary of the death of this key architect in the history of classical revivalism will not pass unnoticed. Well-known experts in the field, such as Peter Thornton, Pierre du Prey, and Margaret Richardson will throw light on aspects of Soane's life and art, while critics such as Gavin Stamp and Colin Amery will stimulate a reassessment of the architect's place in the history of architecture, and promote thought as to how his flexible and innovative use of the classical idiom, his love of rich and varied lighting effects, and skilful handling of spatial relationships, might serve as a particularly valuable example to contemporary architects, particularly in the increasingly significant field of museum architecture. In addition to the Symposium, the other museum with which Sir John was most closely involved, the Dulwich Picture Gallery, will be contributing to the celebrations an exhibition in honour of its creator, and Pitzhanger Manor, Ealing, Soane's country house, now newly restored, will open its doors to the public in time for the opening of the anniversary year. At Lincoln's Inn Fields itself, the opening of Soane's Model Room is something to look forward to, and the publication of a microfilm, with an accompanying printed cata-



Design for the Consul's Office, 1798

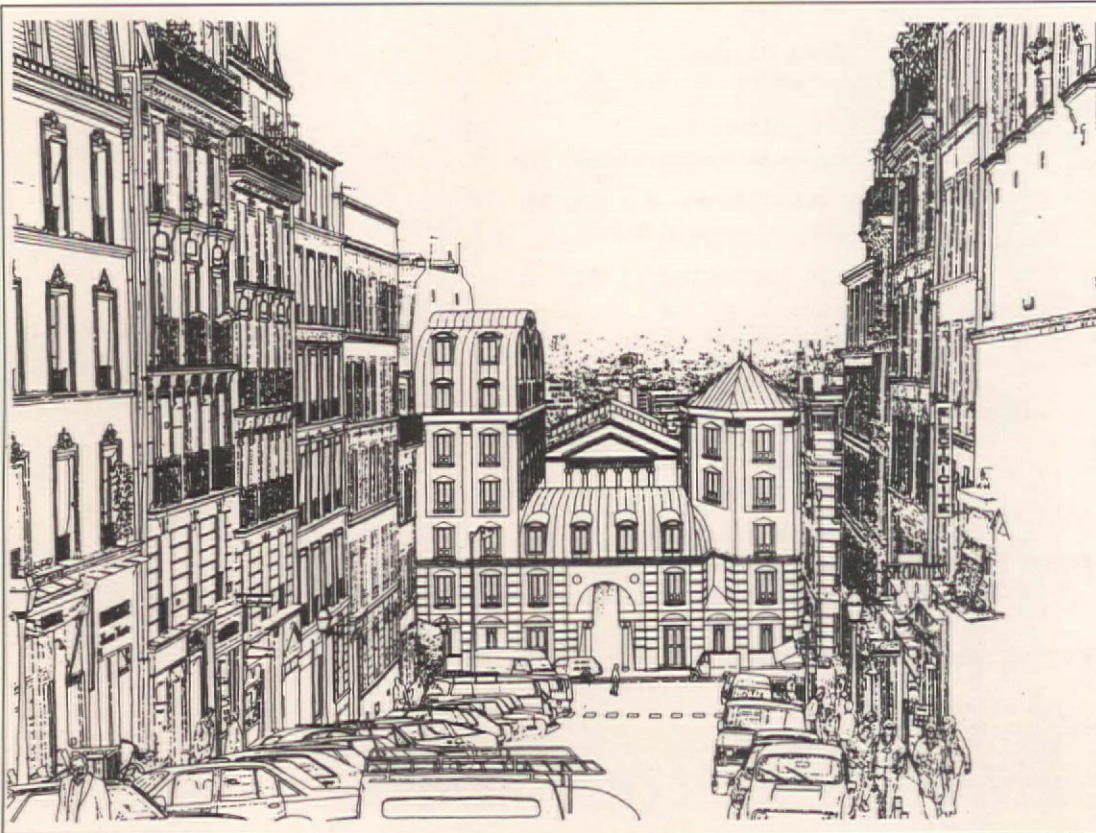
logue, of all the architectural and decorative drawings in Soane's collections, promises a long-awaited, and much-needed, aid to public and scholarly appreciation of his

work at the museum.

Tickets for the symposium, at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1, cost £10,

and are available from Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2. Tel: 01-405 2107. Numbers are strictly limited.

## Urbanism on the move



Project for Montmartre, Paris, 1986

The latest work of Charles Vandenhove, the Belgian architect, has been the subject of a travelling exhibition, a major retrospective staged at the Institut Français d'Architecture in 1985, later transferred to Amsterdam, and now coming to Brussels, where it will be shown at the Fondation pour l'Architecture from December 16th until January 31st. The show will be of particular interest to those who saw the Brussels exhibition of the architect's work 10 years ago, which underlined the essential logic and sincerity of his projects. By contrast, the new exhibition brings out a more playful aspect of the architect's character – a delight in mingling the frontiers of art and architecture, in emphasising the theatrical nature of his work. However, the key exhibit, his project for a development of 60 to 70 dwellings, crèche and theatre, on the Butte Montmartre in Paris, demonstrates, above all, his sensitivity to and respect for the historic urban environment, a genuine urbanistic instinct, which, through projects such as that for the rue Montagne de la Cour, promises to set Brussels in the same league as Barcelona, Berlin, Paris – cities where the architectural developments of the last years have done much to restore and re-vitalize the urban character.

The exhibition is accompanied by a new catalogue of the work of Charles Vandenhove, with introduction by Maurice Culot. Published by the Fondation pour l'Architecture, Brussels, 1986. 80 pages, b&w and col. ill. Paper 500Fb.

## Cameras at the Bauhaus

The Busch-Reisinger Museum, Cambridge, MA, is staging 'Bauhaus Photography': a fascinating survey of a little-known aspect of Bauhaus creativity. Officially regarded as a highly suspect art, use of the medium was to a certain extent limited to the practical record of activities and buildings. However, in the late 1920s photography began to attract increasing interest among the members of the school. Erich Consemüller was appointed as official photographer for the preliminary course, the Bauhaus stage, and many of the products of the workshops. Lux Feininger, on the other hand, was regarded in a great degree as official photographer of life at the Bauhaus – which he recorded in group portraits and miscellaneous snapshots of parties and celebrations. In 1929, Walter Peterhans was actually appointed as the first official photography teacher at the school.

In the exhibition are some 125 works by 41 former Bauhaus teachers and students, which cover both the practical use, and the artistic experimentation, that went on during the history of the Bauhaus in the field of photography.

## Japan at the RIBA

Nigel Coates is a British architect, as well as a teacher at the AA, and founder member of the NATO group (Narrative Architecture Today), who runs with Doug Branson a flourishing practice in Japan. Recent projects in Tokyo include the Parco Bongo Cafe, a jazz club and a shop for Takeo Kikuchi in the shell of a new building by one of the architects featured in this issue, Tadao Ando. On December 2nd, Coates will talk about these projects, and also schemes such as the Jasper Conran shop and a new jewellers shop in London, and present his designs for a furniture range soon to be launched in Japan. *London Burning – Tokyo Rising*, a talk by Nigel Coates, is on December 2nd, 6.15 pm, at the RIBA. Tickets £2.00; £1.00 to Members and students.

Nigel Coates



Thebes, Karnak: 1838

## Near East through Northern eyes

Thebes, Karnak, drawn in 1838, was only one of the innumerable places, both near and far, visited and recorded by the artist and architect David Roberts. The exhibition currently showing at the Barbican Art Gallery, London, and until January 4th 1987, demonstrates the progress of the talents of this Scottish house-painter turned artist, both at home and abroad. His water-colours and pencil sketches embrace a wide range of subject-matter, architectural monuments flourishing and decayed, from Edinburgh to Seville and Vienna to Nubia. In his day held in the highest esteem as an artist with a special talent for recording evocative and persuasive impressions of his architectural sub-

jects, he must be accorded an important role in the stimulation and support of interest in the ancient ruins of the Middle East which became such a significant phenomenon in the 19th century, after the Greek revival of the 18th. Amongst his friends and associates may be numbered such influential architects as Thomas Hamilton, William Playfair, George Angus, Charles Cockerell, and Charles Barry.

The exhibition is accompanied by a new catalogue, the first major publication of his life and work since 1866. Compiled by Helen Guiterman and Briony Llewellyn, and published by Phaidon, Oxford, 1986. 128 pages, b&w and col. ill. Paper £11.95.

## War effort

The PSA has initiated redevelopment of the Imperial War Museum. Taylor Woodrow have been appointed to undertake the two year Phase I of the plan, on an £8.4m contract. This will involve the replacement of the 1936 roof with one constructed in

polycarbonate, and pierced to allow overhead natural lighting. This will not affect the integrity of the original 1820s building, which is listed Grade II. Major changes will be confined to the interior, where the creation of new galleries will necessitate the lowering of the ground floor.

## Fine lines of decay

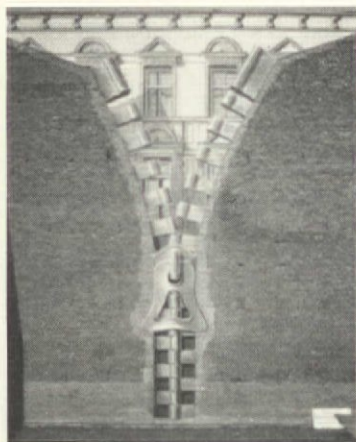
The 18th century garden in France and England is the subject of the RIBA Heinz Gallery's last exhibition this year. It is perhaps the element of timeless 'otherness' that is caught most impressively by the camera lens of Geoffrey James: delicate, finely etched black-and-white photographs which, though small in scale, seem charged with a mysterious vitality. The restrained confines of the Heinz Gallery provide an ideal, unobtrusive setting for these magical shots. However, although the pictures are intended to be appreciated as art works, and, indeed, the use of a 1920s panoramic camera with sweeping lens falsifies, to some extent, the actual composition structures of the gardens, James also has a very real interest in recording the formal layouts of his subject in art historical terms. Hence the viewer is made aware of, say, the axial symmetry and numerous architectural features of the Jardin de la Fontaine at Nîmes (1774), which makes it so strongly a child of 17th century garden sensibility; or of the interestingly romantic treatment of neo-classical elements at the Désert de Retz (late 1770s). At Powis Castle we see the survival of traces of the Italian baroque terrace garden, allowed to escape the improving hand of Capability Brown; whilst at Stowe are preserved the achievements made over a 60-year period of innovation (1713-76) by the most eminent of garden designers – Bridgeman, Kent, Brown, Vanbrugh, Gibbs, G B Borra, and G F Blondel.

Some 13 other French and English gardens are recorded by James' camera, caught at various points of natural flux and shimmering life. 'Landscape with Ruins' interprets the strange elusiveness of decay in an exceptional manner which may lead the viewer to regret the tremendous restoration works being put in hand particularly in England. Let us not lose sight of the notion of Arcadia with which James felt himself to be dealing as he toured the gardens of France, where decay seems to be so much more acceptable.

'Landscape with Ruins', Heinz Gallery, 21 Portman Square, W1 Nov 13th-Dec 20th.



Temple of Pan, Désert de Retz



Gert Neuhaus: Zipper, Berlin, 1979

## Illusion and allusion

### Trompe l'oeil: Painted Architecture

Miriam Milman

Skira/ Weidenfeld & Nicholson, Geneva/London, 1986

117 pages, b&w and col ills. Cloth £25.00

In strong contrast to the moralistic approach to architecture that was advocated by the Modernists and still exercises a powerful influence over current ways of thinking about structure and design, this author concludes her historical survey of trompe l'oeil architectural painting with the suggestion that the use of simulated materials and false scales might provide the key to the way forward: the basis for the 'eventual creation of an organic architecture set free from hidebound formulas and designs'. The real potential in such anarchy is perhaps debatable, but on the other hand the lighter-hearted approach to buildings of all scales, public and private, on the part of high-standing contemporary architects, particularly those of Post-Modernist tendencies, has generally received a favourable reception, and is certainly doing much to brighten up our towns. Undeniably, the appeal of a major deception, a joke at the expense of an over-serious society, is powerful.

Miriam Milman traces the historical roots of this phenomenon, starting with the earliest times, and the ancient wall-paintings of Pompeii. She elucidates or reveals the techniques that were used in order to



Master Boulanger: Palazzo d'Este, Sassuolo, 1646

heighten the spatial interest and quality of buildings, or the interest of the fabric itself. She goes on to examine the long literary sagas painstakingly painted out by medieval artists; the Renaissance fascination with the theory of space, and the exploration of perspective; the Church's manipulation of trompe l'oeil as a means of merging vision and reality, the divine and the earthly. The art of turning real space into a theatrical stage-setting is brought right up-to-date

with the work of artists such as Gert Neuhaus in Berlin, Ken White in London, and Fabio Rieti in Marseilles.

Ironically, this is a book which takes its amusing and fascinating subject-matter, ranging from the delightful to the dramatic, extremely seriously. However, the ponderous style with which the weighty and abstract concepts are introduced and treated can hardly detract from the gorgeousness of the rich selection of illustrations. ECM

## Decorative revival

### Ornament: A Survey of Decoration since 1830

Stuart Durant

Macdonald/ Orbis, London, 1986

336 pages, b&w ills. Cloth £19.95

When it comes to ornament, the great suspicion is always that someone might be pulling the wool over our eyes, and presenting something to us as a work of art which really isn't, or merely dressing up a piece of shoddy workmanship in such a way as to hide the rubbish underneath. This is largely the legacy of Modernism, which itself embodied, to a large extent,

a reaction against Victorian overkill and vulgarity. Now, however, we are gradually re-educating ourselves to approach decoration with a fresh self-confidence and an assertive appreciation of richness and variety in detailing. Ironically, there is a overriding tendency among architects interested in a decorative approach to equate ornament solely with the vocabulary of Classicism – ironically, because the Classical style has long stood for an idiom comparatively pure and free of superfluous detail, or, alternatively, as an example of the mishandling, through stylisation, of a genuine ornamental language based on Nature. In view of the weakness and formalism of much modern architectural ornament it is

## Step-by-step approach

### The Orders of Architecture

Arthur Stratton

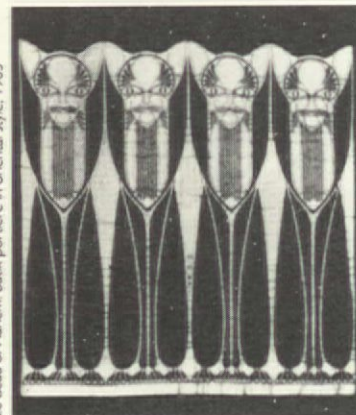
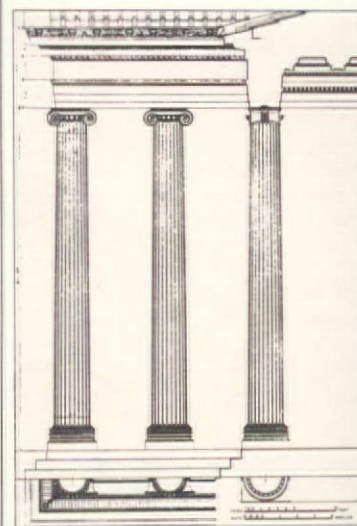
Studio Editions, London, 1986

49 pages, b & w ills. Cloth £12.95

In contrast to MacDonald's new study, this reprint of Arthur Stratton's 1931 guide to the classical orders is a strictly grammatical approach to the subject; structuralist, one might say.

Stratton seeks to defend the orders from attack not only by opposing ideologies, notably, Medievalism and Modernism, but also by unwitting misuse or misrepresentation on the part of incompetent designers and academic archaeologists. His defence takes the form of a straightforward explanation of the various forms and their correct application, clearly illustrated in monochrome diagrams and plates. Although not comparable with a classic textbook such as Normand's *Parallel of the Orders* (1819), simply from the point of view of scale, Stratton is a useful source of reference, and a spirited little defence of the classical order and its continuing vitality: 'if at any time it ceases to live, it will be because through sheer stupidity it has been killed, and not because it died of disease or senility'. ECM

Greek Ionic order: Temple of Athena Polias, Priene



Le Beau of Harlem: batik portière in oriental style, 1905



S. Kleiner, *Vera et accurata delineatio omnium templorum et coenobiorum* (1724): detail of engraving

## Open-air art

### The Oxford Companion to Gardens

Geoffrey Jellicoe et al

Oxford University Press, Oxford, 1986  
635 pages, b&w and col ill. Cloth £29.50

Nature has always been held up in contrast to art; it is against the wild unrestraint of the natural that man has judged the extent of his own refined achievements and the development of his art. But, of course, nature itself works according to the strictest laws, to achieve the finest balances, the most subtle nuances, which man can hardly equal. Thus nature is potentially the most exciting medium for art, and in the history of garden design, which is a long one, we see this potential being exploited to produce works of art which enjoy all the greater a beauty for the fact that they are subject to constant slow change in form and texture. However, it is only recently that the garden as a work of art has been accorded the serious attention of art historians – perhaps due in part to the upsurge of interest in the

architectural developments of the late 18th and early 19th centuries, which were accompanied by the significant forwarding of garden theory, notably in the area of the Picturesque. Hence this new Companion should be welcomed as a consolidation of the progress in attitudes towards the garden as a suitable subject for art historical research. Intensely visual an art, the garden shares with architecture the unique quality of three-dimensional space; but it is by far the more ancient art, while also the more conservative. For this reason, gardens have never attracted the same number of gifted designers, and therefore the glamour of personalities and intrigues. However, this book will guide the reader to a host of topics redolent with fascination and rich in the marvellous. Some 1500 entries range from detailed entries on garden design all over the world, and in all ages, to short definitions of terms, and over 700 gardens are allocated individual entries. The illustrative material varies between engravings, paintings, plans, sketches and contemporary photographs. ECM

## Steps towards urbanism

### The Architecture of the Roman Empire Vol II: An Urban Appraisal

William L. MacDonald

Yale University Press, London, 1986

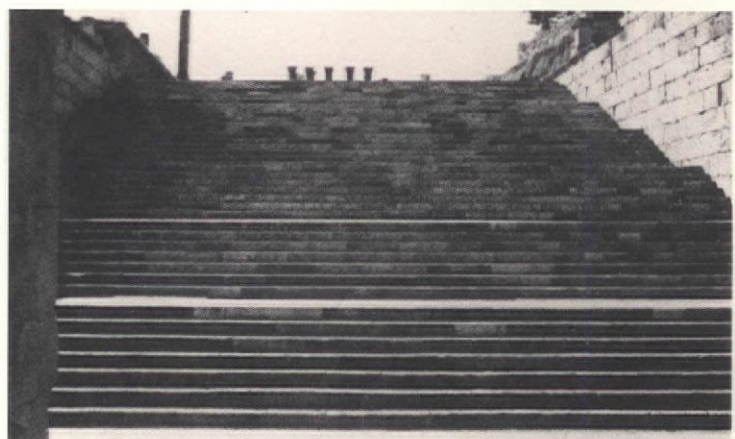
316 pages, b&w and col ill. Cloth £27.50

The symbolic quality of steps is an ancient thing. The Romans frequently provided steps even where not strictly necessary, for the sake of their ceremonial or connective significance. In this respect, Roman urban architecture contrasts strongly with Greek, which was structured to far greater extent around independent public buildings than on emphatic connective links between them.

William MacDonald's study of Roman architecture is a fascinating analysis based on the hypothesis of an underlying city-orientated, or community-conscious approach. He argues for a re-interpretation of Roman architecture in terms of a sophisticated and flexible urbanism, rather than in terms of a strictly applied set of grammatical rules. Of course, the architectural achievement of the Romans has always been the subject of awed respect and, on

the whole, admiration; but MacDonald is critical of the Vitruvian, academic analysis that has held sway in the schools for far too long. He suggests that a more appropriate analogy for Roman architecture is that of narrative, rather than language, or vocabulary. Moreover, a narrative comprehensible to peoples all over the Empire, popular and practical, and eminently adaptable to far-flung places. In illustration of his point, he structures his book in a series of chapters which start by examining armatures, connective elements, and points of passage, and only then move on to the stock subject matter of public buildings. In conclusion, he considers the fulfilment of classicism, themes and modes of Empire imagery, form and meaning.

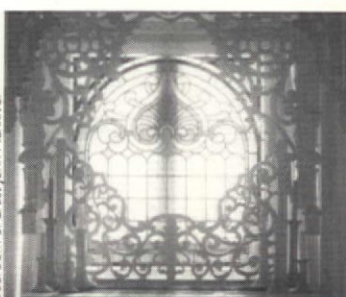
This is a book which should make good, to a large extent, the lag in the critical evaluation of ancient classical architecture being that of most later periods. It is a particularly appropriate addition to the corpus of literature on the subject, at a time when classicism is being widely reinstated in architect's eyes as the key to generating a new and vital urbanism in our cities. ECM



Steps at Gerasa, mid 2nd century



Bedroom of artist John Narkivel



## Fenestral technique

### Windows

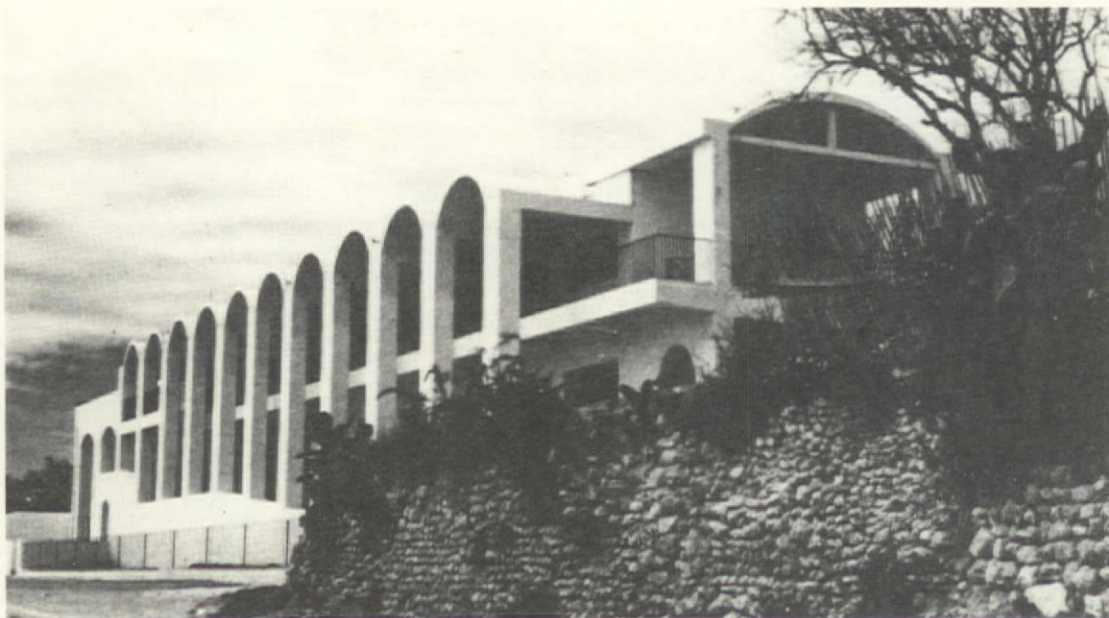
Jocasta Innes

Orbis, London, 1986

160 pages, b&w and col ill. Cloth £12.95

Jocasta Innes examines different forms of window treatment, taking as her premise the idea of the window as material for the painter or poet, connective link between public and private, far more than just an aperture for the admittance or obstruction

of light and heat. She examines her subject-matter from eight different angles: Eyes on the World, Structure, Surrounds, Glass, Cover-ups, Decoration and Skylights. The book thus progresses from a look at the history and evolution of windows, to the aesthetics and practicalities of handling them. The author is intent on alerting her readership to the window as asset, and reinforces her point with a varied selection of titillating pictures which show just how unnecessary is a dramatic or picturesque view to the success of the feature. The secret lies with the internal treatment, and Cassandra Kent has supplied the practical instructions on decorative paint finishes, curtain-making, and blind installation, which will divulge that secret to followers of the course. Having read the book, the would-be window artist will find the next steps made easy by the concluding list of Suppliers – Suppliers General, of paint effects, glass, fabrics and blinds. As Living Editor of *Cosmopolitan*, the author is well qualified to give expert guidance on this delicate aspect of interior decoration. CZ



Jacques Marmey and Paul Herbe: School at Porto Farina, 1945, main facade

## Doctrinal battle or natural conclusion?



Jacques Marmey, 1959, self portrait

... Every time that a doctrine has come into contact with the Mediterranean area, in the shock of ideas which has resulted, it has always been the Mediterranean which has remained intact, the region which has conquered the doctrine...

Albert Camus

Tunisia 1949: the departure of Bernard Zehruss, winner of a Premier Grand Prix de Rome, and commissioned by the government of Free France to report on the Reconstruction of Tunisia, marked the end of four years of traditionalism, and the arrival of the doctrine of Internationalism. Whether it would be appropriate to speak in terms of a conquest is perhaps dubious, but what is certain is the strong revival of interest among architects now in rediscovering the traditional architectural and urban forms of Tunisia, as the most compatible with the structures of Tunisian society. Hence the time has come for a serious review of the work of the Zehruss team. Beaux-Arts trained, almost entirely ignorant of Modernist theory and practice, these young architects found within the



Facade to sea

vernacular forms around them, principles of volumetric and ornamental simplicity that had grown out of ancient practice and popular familiarity. No foundation upon which to build up a new urban fabric for the war-torn country could be more sure; the schools, houses, shops, and civic buildings which they constructed embodied solutions based on cultural givens. Jacques Marmey was responsible for some of the most important of these works erected by the new Departments of Architecture and Urbanism. In his oeuvre, above all, can be seen the natural fusion of native tradition

and European rationalism – an architecture of 'full volumes ... simple arithmetical relationships'. The school at Porto Farina is just one of many buildings presented in the latest publication from Archives Mardaga. *Rationalism and Tradition, Tunisia 1943-1947: the case of Jacques Marmey*, by Marc Breitman, is important not just for its coverage of Tunisia, but for the relevance of these trends and counter-trends to current architecture on the international scale, at a time when the traditional practices of every country are being examined with a new eye.

ECM

## Holes in the fabric

### Finding Lost Space: Theories of Urban Design

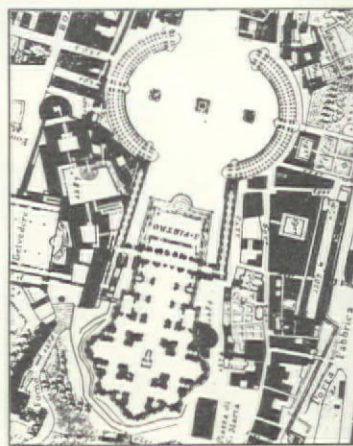
Roger Trancik

Van Nostrand Reinhold, Wokingham, 1986

246 pages, b&w ill. Paper £29.00

Trancik's book is a logical explanation of the causes behind the break-down of urbanism, the manifestations of the disease, and the remedies that might successfully be applied to clear it up. 'Lost space' is the evocative term he uses to describe the 'leftover unstructured landscape at the base of high-rise towers or the un-used sunken plaza away from the flow of pedestrian activity in the city ... the surface parking lots that ring the urban core ... the no-man's-lands along the edges of the freeway ... the abandoned waterfronts, train yards, vacated military sites, and industrial complexes ... the vacant blight-clearance sites ... deteriorated parks and marginal public-housing projects that have to be rebuilt ... antispace'. What all these areas have in common is a basic failure to fulfil a connective role. Ironically, we have seen the greatest growth in these urban deserts since the institutionalisation of urban planning within city councils. Our architects have turned their attention away from matters of overall planning, and concentrated on designing individual, isolated buildings. They have been accused of erecting monuments to themselves, at the expense of the public need, and fingers have been pointed at the great Modernist theorists, such as Le Corbusier, who advocated the idea of the freestanding building set on a wide, open plaza or green space. But Trancik points out as well the deleterious influence of modern planning concepts such as zoning, traffic control, privatisation of public space, and land clearance or land-use change. He puts forward three new approaches to urban-design theory, one based on the relation of solid mass to open void, one on linkage, and one on the sense of place. In conclusion, he examines a number of case studies taken from the US, Sweden, and England, which point the way forward to an integrated approach to urban design. MW

Piazza San Pietro, Rome: spatial unity and coherence





## Revamping Victoriana

## The Victorian House

John Marshall and Ian Willox  
Sidgwick & Jackson, London, 1986  
176 pages, b&w ills. Cloth £12.95

This is a Londoner's book, and a conservationist's book, a publication of the sort which has proliferated since the take-off of the do-it-yourself re-authentication movement. It is a look at the whys and wherefores of the Victorian house which will primarily appeal to the interested owner – a personal appeal to the historical and aesthetic sensibilities of the educated amateur. The authors cover the social roots

of Victorian suburban spec building, the construction techniques involved, interior decoration, and garden and street presentation. The final two chapters – 'A Home Fit for Living' and 'A Buyer's Guide' hammer home the message that the tower blocks of the '50s and '60s were follies which have had their day, and that it is the small-scale suburban Victorian house which is now the model for new housing development. Victorian virtues are fashionable, and instead of criticising for undiscriminating eclecticism, tasteless clutter, and heaviness of touch, we can now profess admiration for design daring, richness and variety of detail, and lasting, comfortable solidity. *ECA*

## Technical Publications

## Elevator Technology

G.C.Barney, editor  
Ellis Horwood/John Wiley & Sons,  
Chichester, 1986  
354 pages, b&w ill. Cloth £49.50

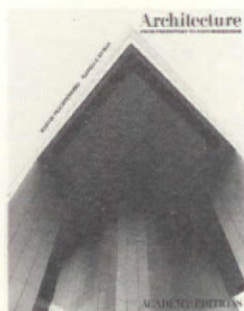
For the elevator engineer, the International Convention for Elevator Engineering, ELVCON 86, held last February in Nice, and the first of its kind, was a major step forward in the push to promote higher standards within the profession, and disseminate scientific and technological expertise internationally. This book is a written record of the contributions made at the conference, which will be extremely useful as a source and guide, an invaluable addition to technical libraries. It seems absurd that only now, many decades after the widespread introduction of high-rise commercial and residential blocks, and, indeed, at a time when architects are tending away from these sort of structures towards low-level architecture, should the art of vertical transportation be accorded the benefit of serious study. Here the problems of management and safety, maintenance and energy consumption, are subjected to a rigorous examination. The text is well laid out and illustrated with explanatory diagrams, and should not create any problems of readability liable to jeopardize the safety of the man who works on the 27th floor.

## Knowledge Engineering and Computer Modelling in CAD

Alison Smith, Editor  
Butterworths, Sevenoaks, 1986  
476 pages, b&w ill. Paper £50.00

Another technical compilation providing a write-up of a major conference: in this case, the Seventh International Conference on the Computer as a Design Tool, held in London at the beginning of last September. It provides an up-to-date report of the latest developments in the world of CAD, with modelling and expert systems emerging as major themes. Other prominent topics are databases and control, the tools of CAD, and geometric modelling. The book is structured paper by paper, each reproduced in its original typescript. Illustrative material is not prolific, and there is no kind of reference section in the form of appendices. However, this should not put off the academic reader, especially where involved in research and development work. The book will be of particular interest to industrial companies using CAD systems – for example, in the field of civil and structural engineering, aerospace and architecture, as well as computing, engineering and architecture. An examination of some of the most interesting developments in the structural aspects of building creation.

## NEW BOOKS - WINTER 1986



## □ ITALIAN GARDENS OF THE RENAISSANCE

J. C. SHEPHERD &amp; G. A. JELICOE

HB £25.00

The classic work on the subject featuring twenty-six gardens, each with plan and principal elevation drawings and photographs.

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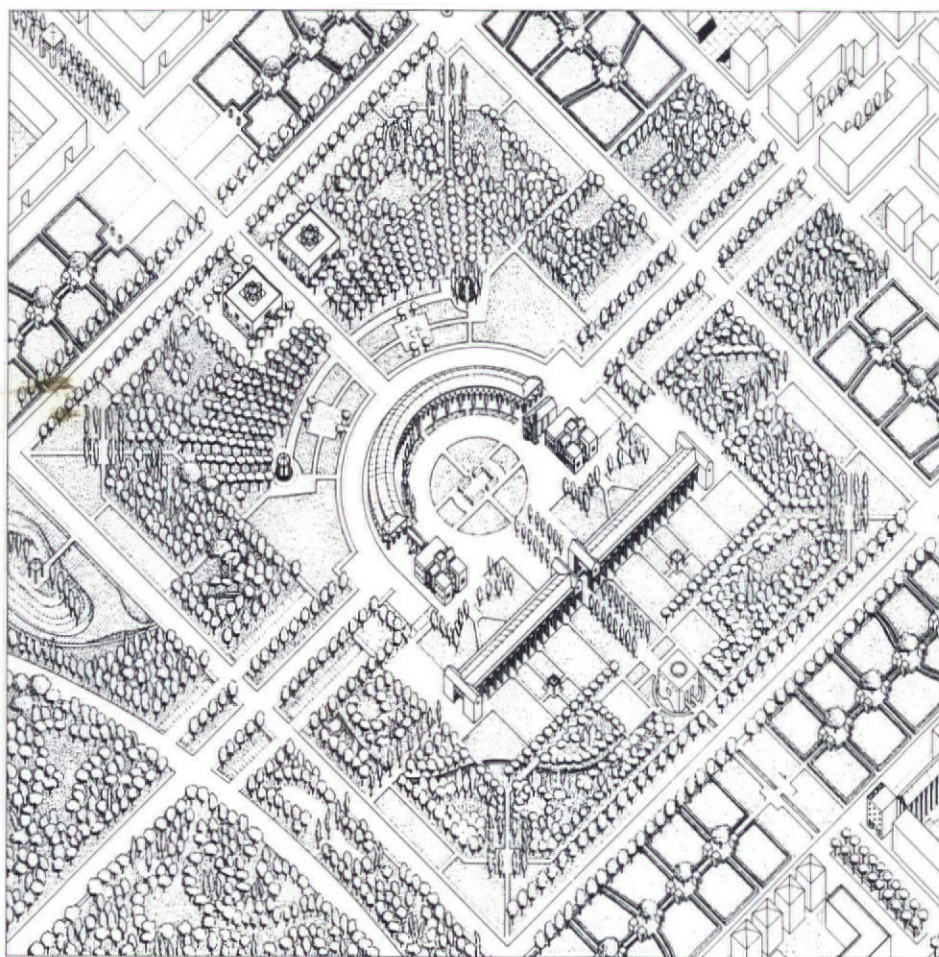
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# MASON, PAVAN & RONCOLETTA

## Two projects for the Veneto

MASON PAVAN RONCOLETTA



AXONOMETRIC

## Piazza di Badoere

**T**HE ORIGINAL CONCEPT FOR Piazza di Badoere was the perfect expression of the ideal spatial-cultural balance central to the agrarian Utopias of the enlightened reforms of the Veneto. The iconography of the period gives us a charming picture of an imaginary microcosm isolated in the middle of the countryside. Tragically, the destruction of the local villa and the urban encroachment around La Barchessa have completely ruined this clear architectonic balance.

Our proposal re-establishes this strong bond between the Piazza and the surrounding countryside. The monument regains its original spa-

tial autonomy, once again becoming the focal point of the city, from which the long tree-lined avenues and enclosed piazzas radiate outwards. The central axis which originally linked the amphitheatre to the villa is broken up into a series of streets focused on the Rotonda and re-faced with new buildings which create additional piazzas and foreshortened vistas.

Between the enclosure of buildings, whose complicated planimetric form evokes the sense of a courtyard, and the Rotonda, there is a large space filled with ornamental gardens, orchards and groves resembling an enormous labyrinth. This is broken at regular intervals

by a variety of architectonic forms, the most important one being the nymphaeum sited on the main city axis which feeds a small stream as it meanders across the park before flowing into the lake beyond.

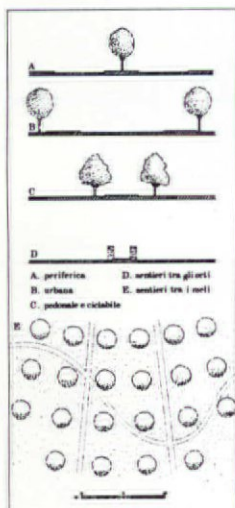
Our scheme returns La Barchessa to its original configuration, with a double layered stepped roof covering the whole complex and seven articulated radial walls beneath it with walkways similar to colonnades. The complex could house artisans' workshops, living quarters and, at the top end, open spaces for public events.

# THE PIAZZA

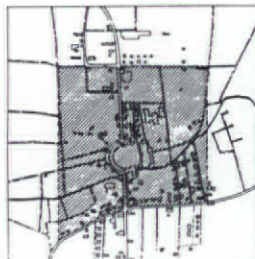
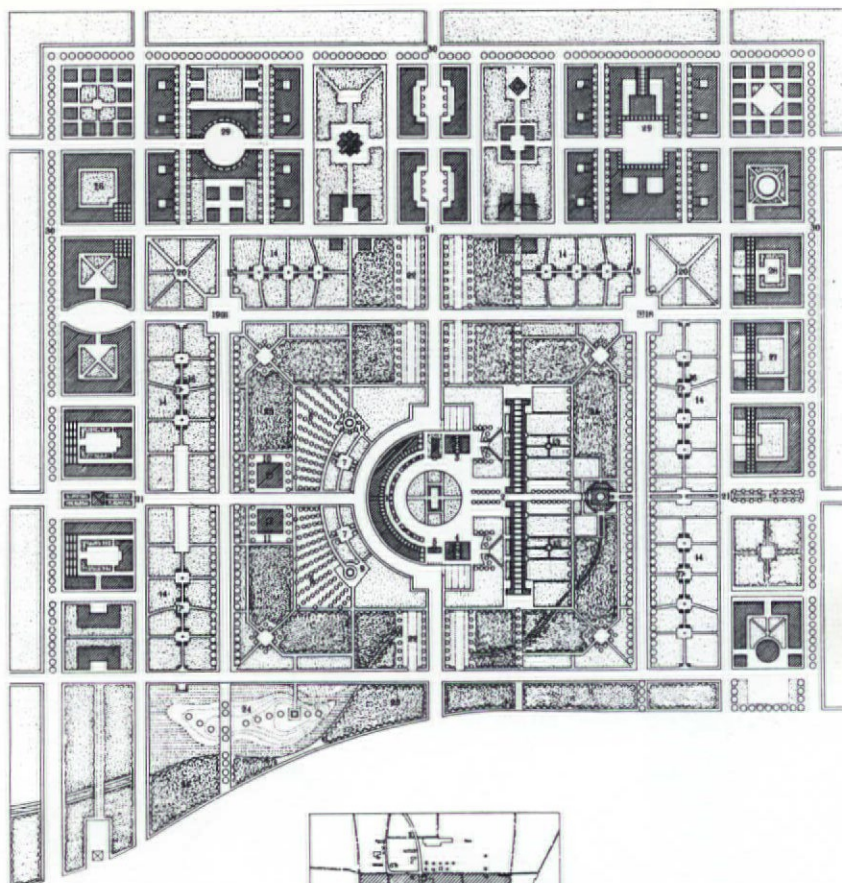
- 1 AMPHITHEATRE
- 2 ARCADE
- 3 TOWN HALL
- 4 LIBRARY
- 5 LOGGIA

# THE GREEN BELT

- 6 ROWS OF APPLE TREES
- 7 PIAZZAS BEHIND AMPHITHEATRE
- 8 ROTONDA WITH WALL
- 9 ROTONDA
- 10 SCHOOL
- 11 OLD PEOPLES' HOME
- 12 WATER TOWER
- 13 GARDEN KIOSKS
- 14 ORCHARDS
- 15 ORCHARD GATES
- 16 GARDEN SHEDS
- 17 AUXILIARY PIAZZAS
- 18 PIAZZA WITH FOUNTAIN
- 19 PIAZZA WITH STREET LAMP



THE STREETS

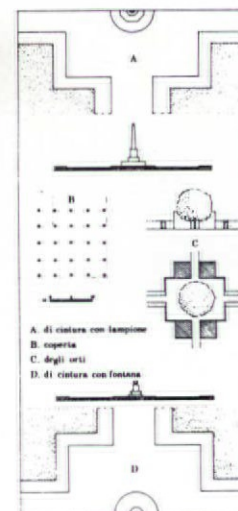
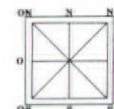


SITE LAYOUT

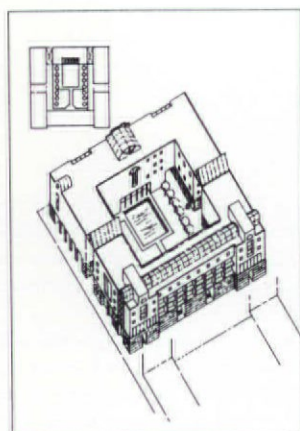
- 20 CORNER PIAZZAS
- 21 MAIN ROAD
- 22 PARKING
- 23 PEDESTRIAN WALKWAY
- 24 ISLAND
- 25 WOODS

# RESIDENTIAL UNITS

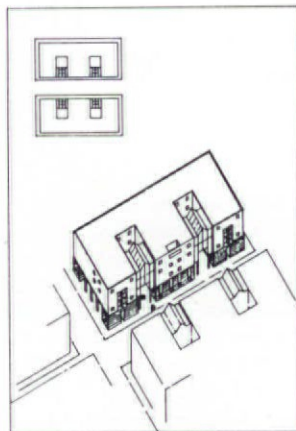
- 26 BLOCK WITH PRIVATE COURTYARD
- 27 BLOCK WITH PUBLIC COURTYARD
- 28 BLOCK WITH SHOPS
- 29 PUBLIC BUILDINGS
- 30 PERIPHERY ROAD



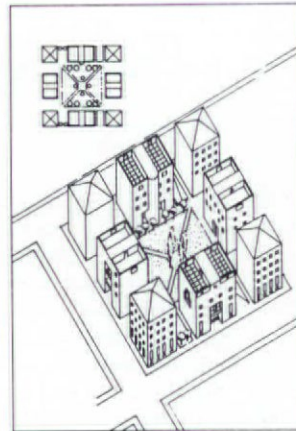
THE PIAZZAS



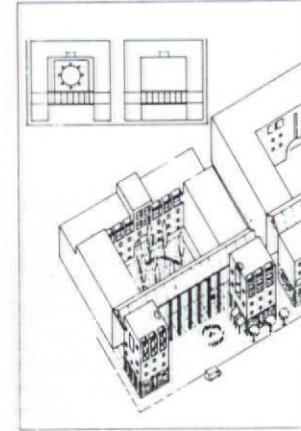
BLOCK WITH PRIVATE COURTYARD



BLOCK WITH LIMITED ACCESS

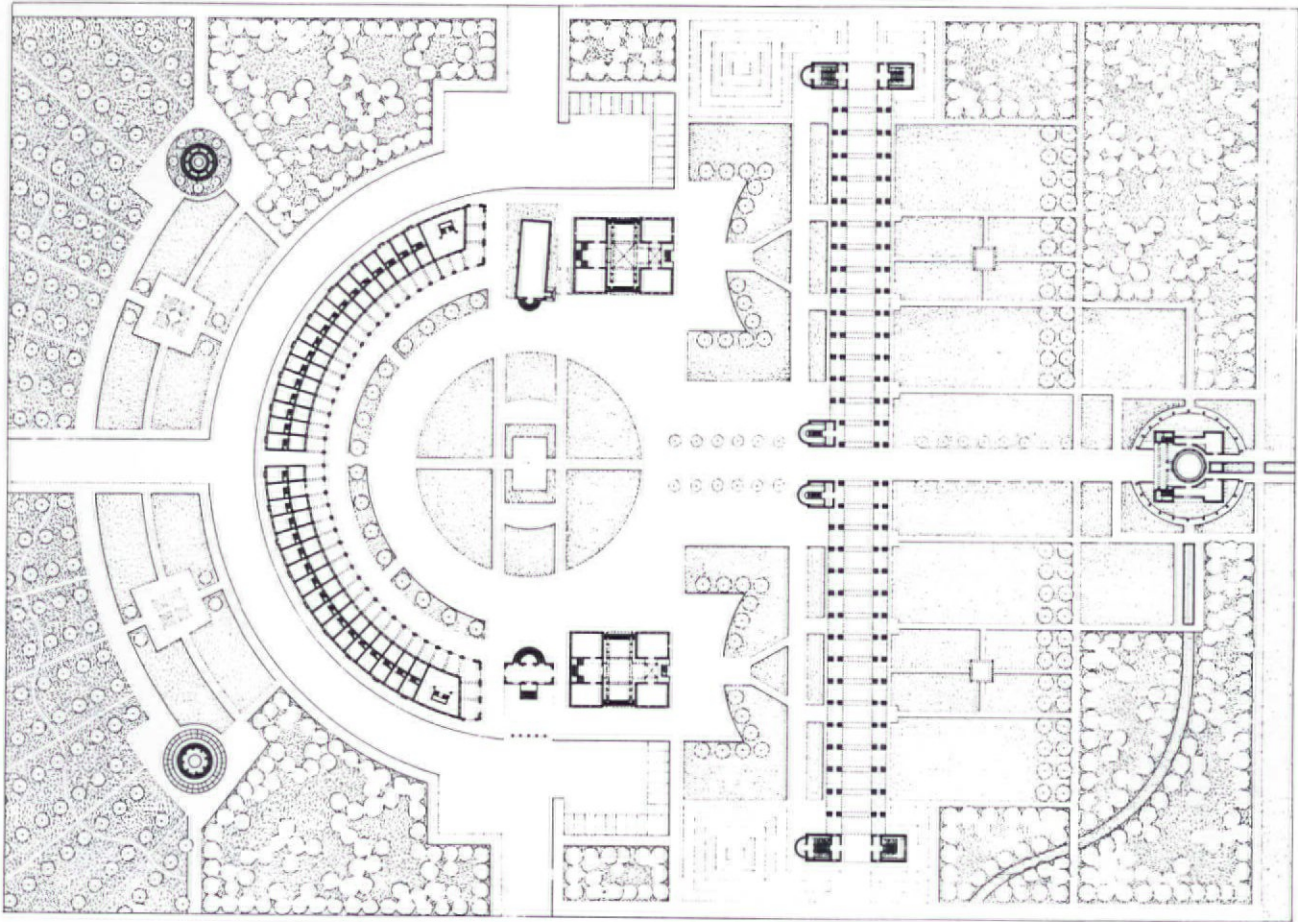


BLOCK WITH TOWERS

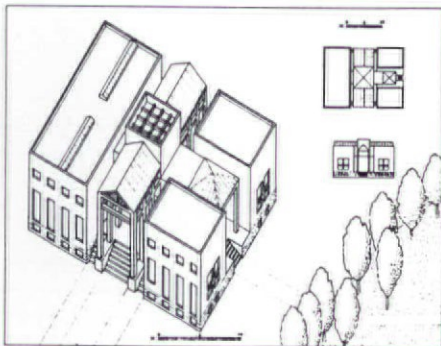


BLOCK WITH PUBLIC COURTYARD

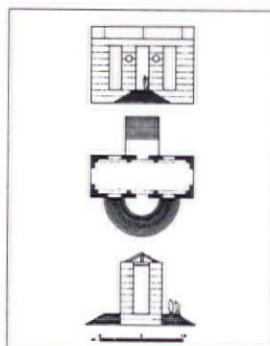
THE PIAZZA



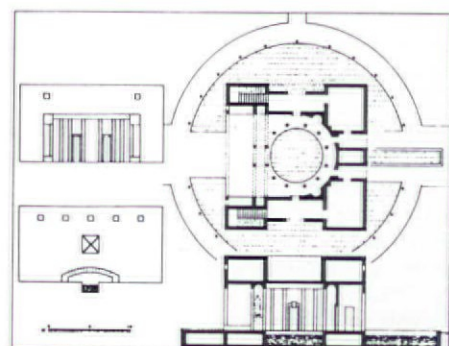
ARCADE ELEVATION



TOWN HALL

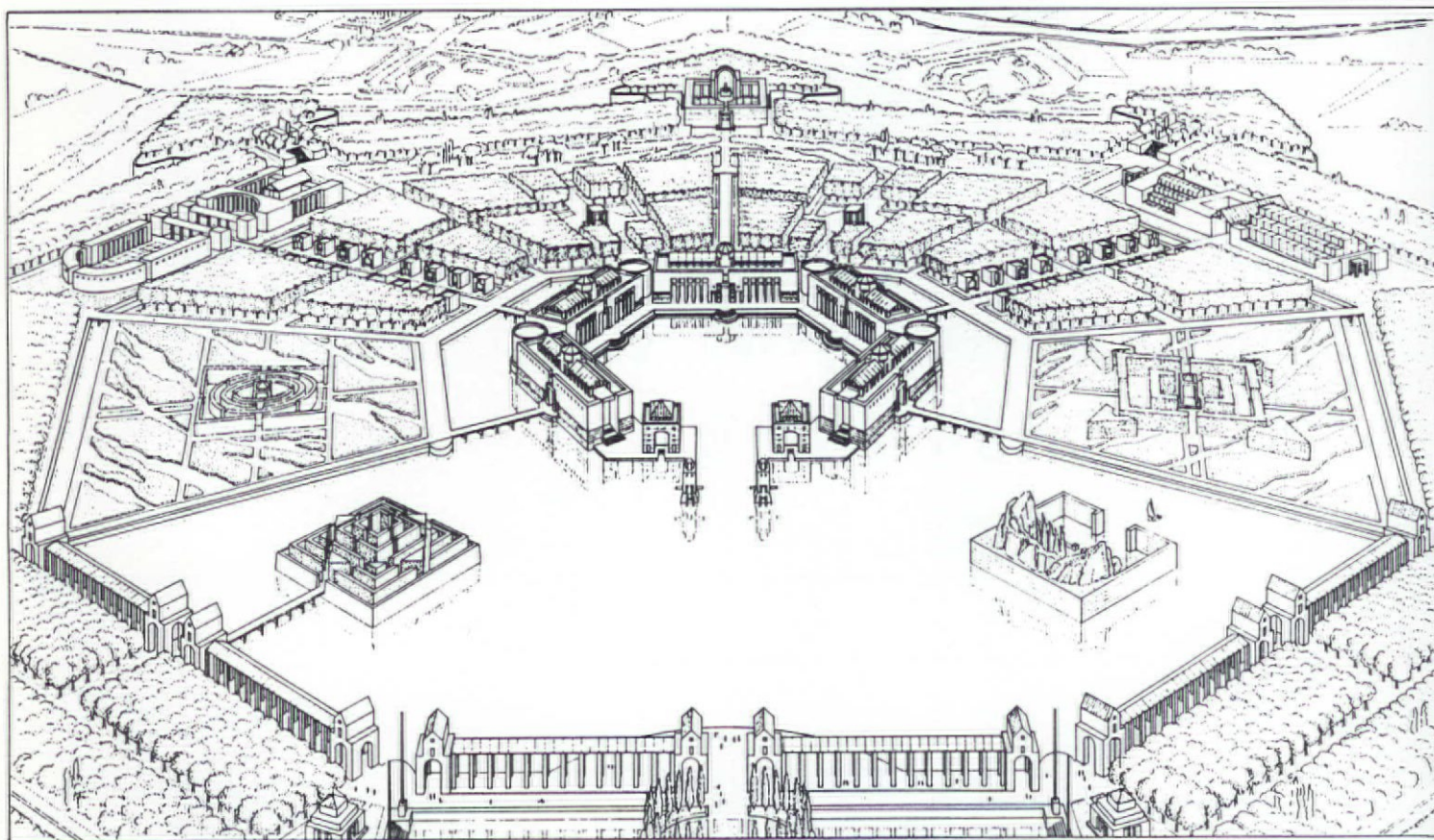


LOGGIA



WATER TOWER

# Piazza di Palmanova



PERSPECTIVE

**T**HE CAPRICE WE INDULGE IN THIS project for Palmanova is the ideal recasting of a city built according to an organic plan with theoretical reference to the themes of Renaissance treatises and literature. Within this context, it is not surprising that the original choice of site and town planning system were charged with meanings and symbols gathered from astrology, theology, classical literature and the texts of the *gromatici veteres*.

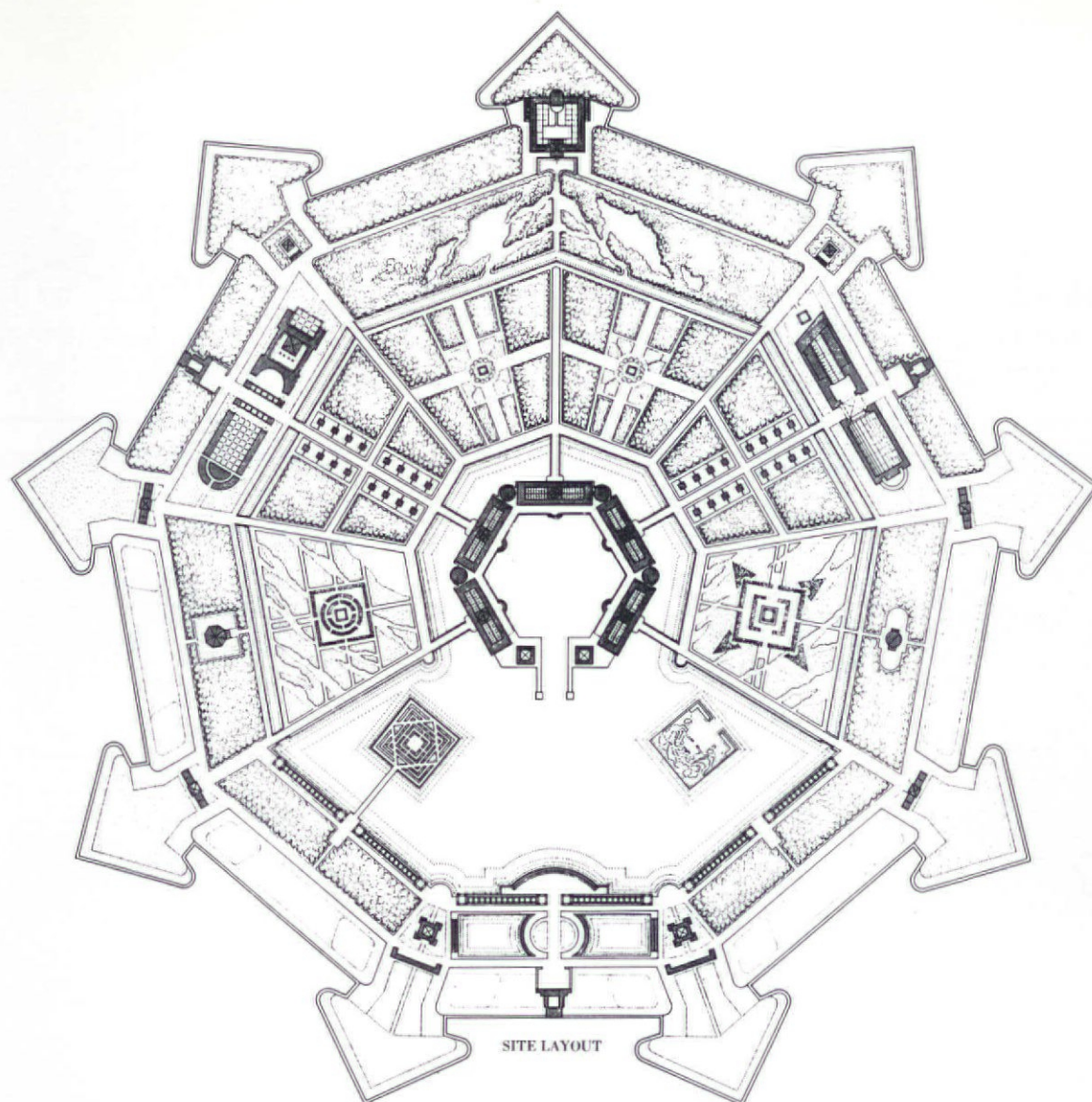
The concept of an 'island' characterises all Utopian ideas regarding cities. Palmanova is an island itself, yet made of land upon land. The geometry of the original town plan can still be

seen both in the circle of ramparts, which although altered in part maintains the charm of a walled garden, and in the remains of the internal street layout which gives a fairly clear idea of the basic configuration. Conversely, the fabric of the existing buildings is clearly at odds, both formally and functionally, with the impression created by a reading of the original planning proposals for the entire complex.

On the basis of these considerations, we have tried to carry out a transformation similar to the original Utopian model. The strict rules of symmetry and mathematical ratio underlying the original defence system now generate a new

symbol: the Utopian city becomes the city of Utopia. The city-fortress becomes a microcosm which encloses the terrestrial globe, whose horizon is still represented by the nine-sided surrounding wall.

At the centre is the port enclosing an area of water which corresponds to the main piazza of a city, and is in turn encircled by water. Within the hexagonal stone ramparts are the restored glories of the ideal city. Radiating outwards from this core lies the rest of the city: 'islands of trees' divided by avenues and piazzas similarly enclosed by a ring of water. Two rows of small buildings running along the axis between two of



SITE LAYOUT



PORTA UDINE



PORTA MARINA



PORTA CIVIDALE

the city gates and the port provide the only living quarters within the city. These are for gardeners and custodians.

Within this city of trees, two of the 'islands' are public gardens; two more resemble Renaissance strongholds bounded by hedges. A further two are actual islands in the sea, one of which is a vast labyrinth linked to land by a long bridge. The other is accessible only from the sea, the place of no return; it is the island of silence, the faithful reconstruction of Böcklin's 'Toteninsel'.

The nymph fountain, the wood with its canals, the expanses of green, the roads, squares, islands, labyrinths, lagoons, the sea and the

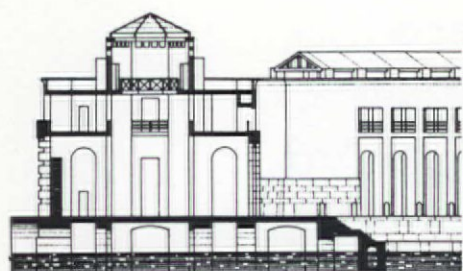
harbour, all refer to different allegorical categories and have a symbolic naturalistic value whilst constituting a world parallel to the real one; a *locus amoenus*, rich in suggestive charm, into which the visitor can choose to step but lightly or immerse himself completely in a ritual of philosophical speculation which leads him ultimately to visit the innermost circles of knowledge.

Deep in the countryside and in the lee of the Venetian lagoons, Palmanova could find new life as a great museum park; a magnificent place where, so to speak, the urban Utopias of both the past and future can go to die. In this sense

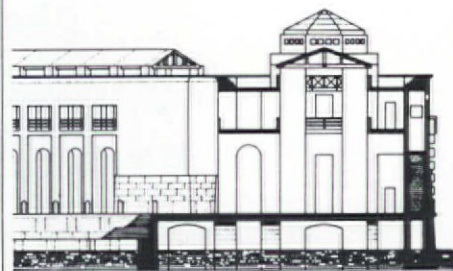
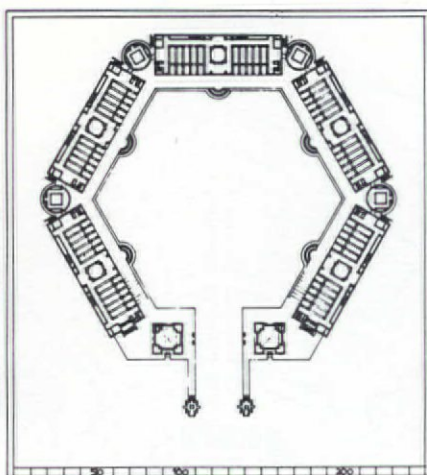
the microcosm of Palmanova museum evokes the idea of a cemetery, with its ordered geometry of empty buildings and long wooded avenues.

Translated by P Richmond

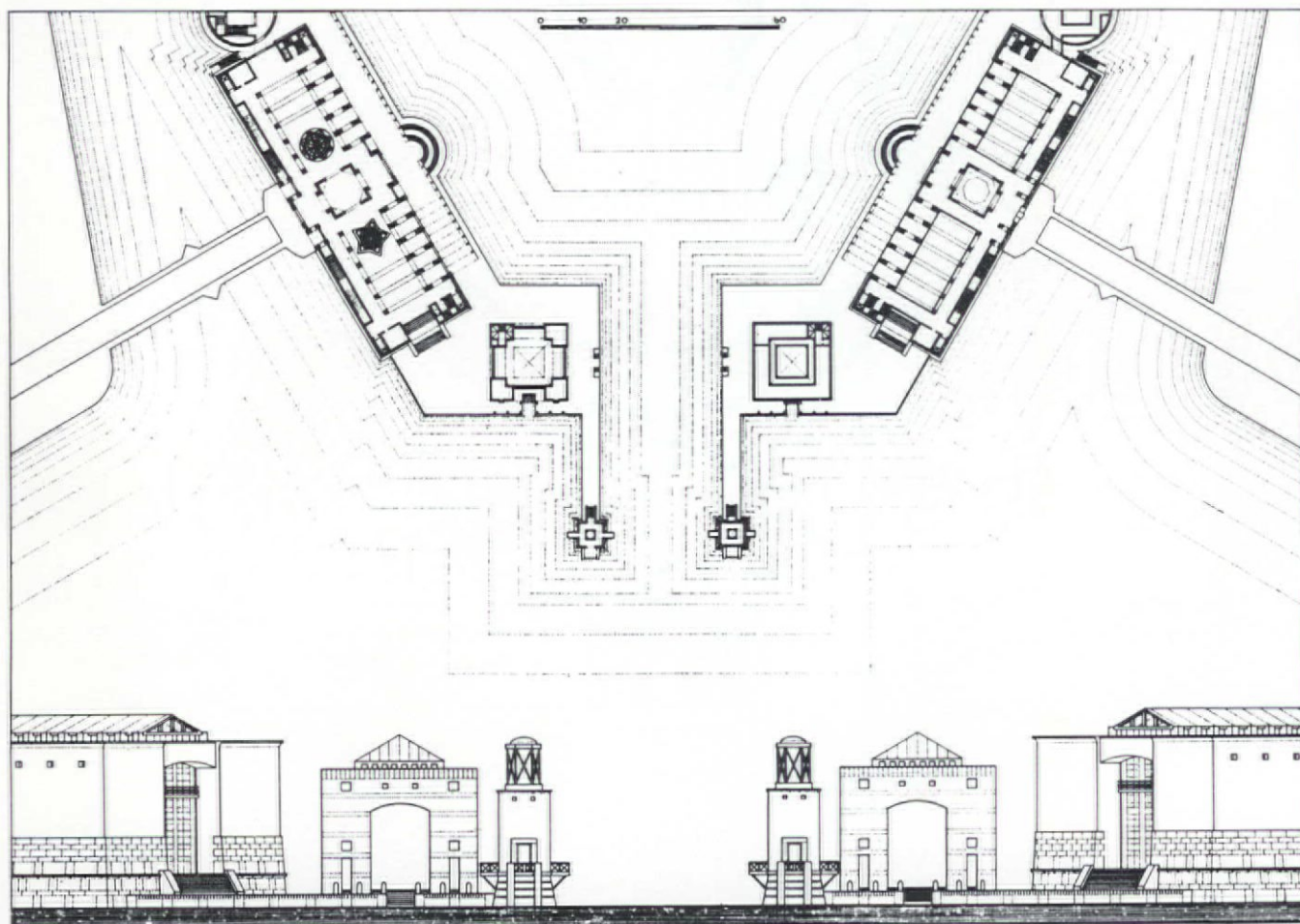
Adriano Mason, Venice, 1938. Architecture degree from Faculty of Architecture in Venice. 1968 to 1983 taught at Liceo Artistico in Verona. Professional studio in Mestre. Vincenzo Pavan, Verona, 1942. Architecture degree from Faculty of Architecture in Venice, 1968. Taught at Liceo Artistico in Verona. Claudio Roncoletta, Belluno, 1940. Architecture degree from Faculty of Architecture in Venice. Works professionally in Verona.



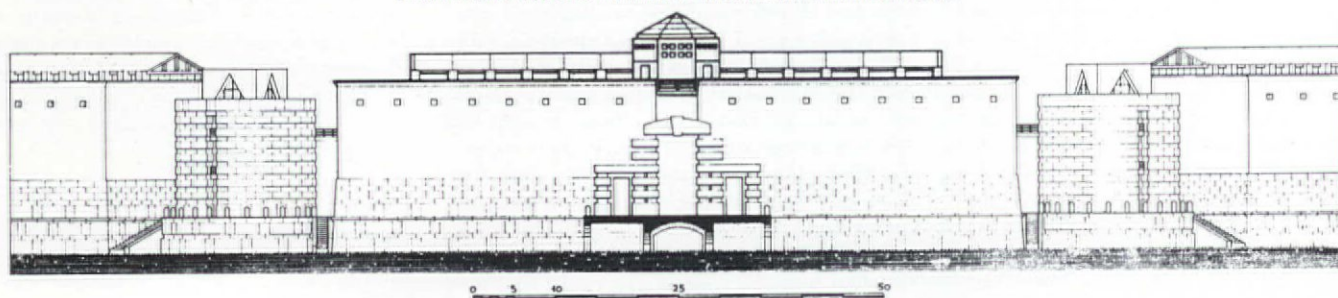
UTOPIAN CITY MUSEUM:



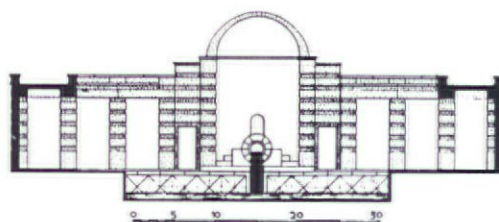
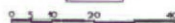
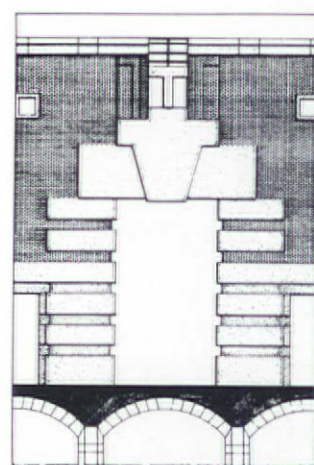
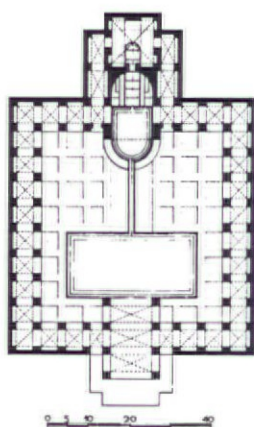
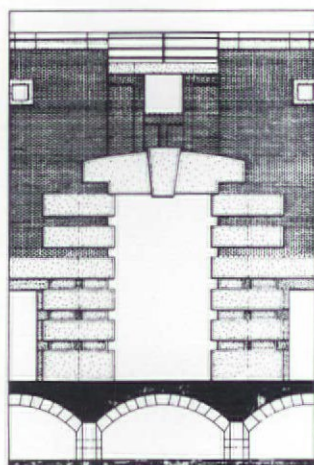
PLAN AND SECTION



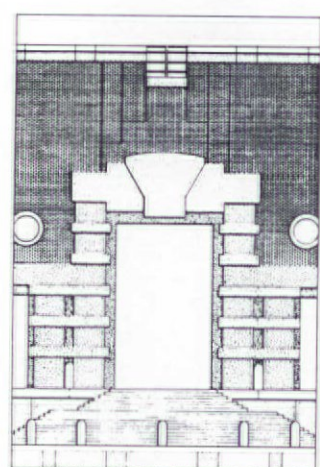
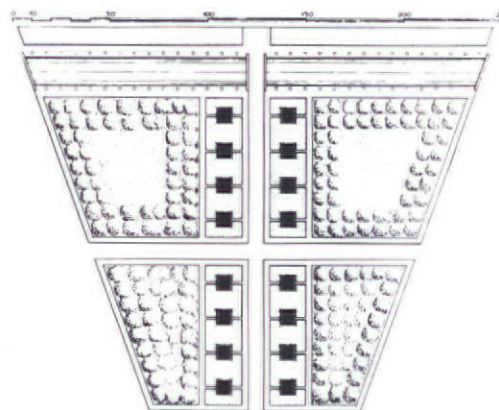
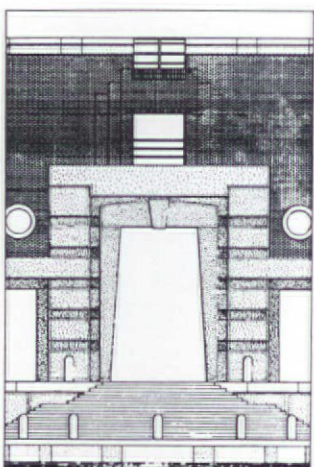
UTOPIAN CITY MUSEUM: ARCADES OF UTOPIAN CITY AND ELEVATIONS



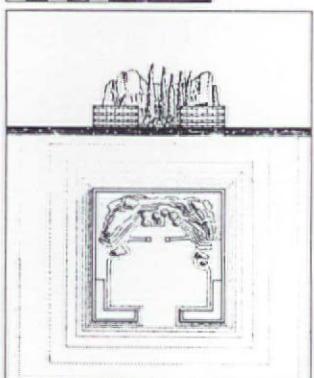
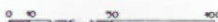
GATEWAYS TO UTOPIAN CITY MUSEUM



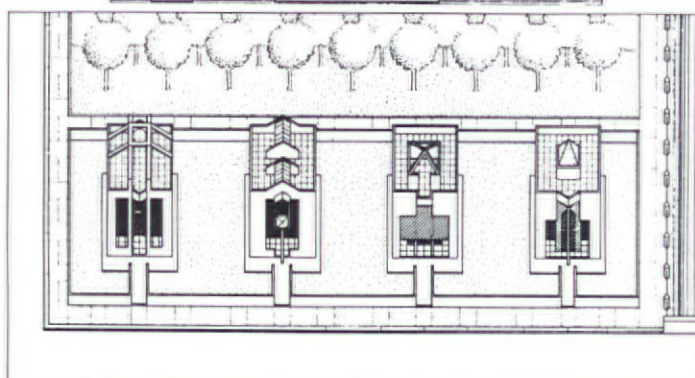
NYMPHEUM: PLAN AND FRONT ELEVATION



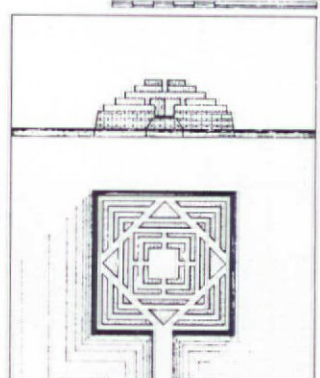
CARETAKERS' HOUSES: PLAN



ISLAND OF SILENCE



CARETAKERS' HOUSES: ISOMETRIC



LABYRINTH



PALM MOSQUE: VIEWS OF EXTERIOR AND INTERIOR



# BASIL AL-BAYATI

Interview by Jim Antoniou

BASIL AL-BAYATI



BASIL BAYATI IN HIS LONDON OFFICE

**B**ASIL BAYATI'S OFFICE IS A CONVERTED MILL IN London's Shepherd's Bush. When he arrived, some years ago, the site was little more than a grotty back alley. Now Bayati has added a group of studios and created a gallery of work places around a pleasant courtyard presided over by a decorative clock-tower; a serene adaptation of traditional forms and materials, within a harmonious setting, which provides a base for a busy trade in designs and buildings with potentates of the Middle East, as well as an increasing number of UK clients. A whole strange world of domed ziggurats and Islamic courtyards comes to life on the drawing boards of Shepherd's Bush. Yet the underlying principles are the same: an architecture rooted in traditional forms, and based on uncompromisingly strong symbols, brought to life with geometric and natural decorative patterns. An architecture where symbolism becomes the basis of practical and efficient buildings inspired with a sense of presence, order, and unity.

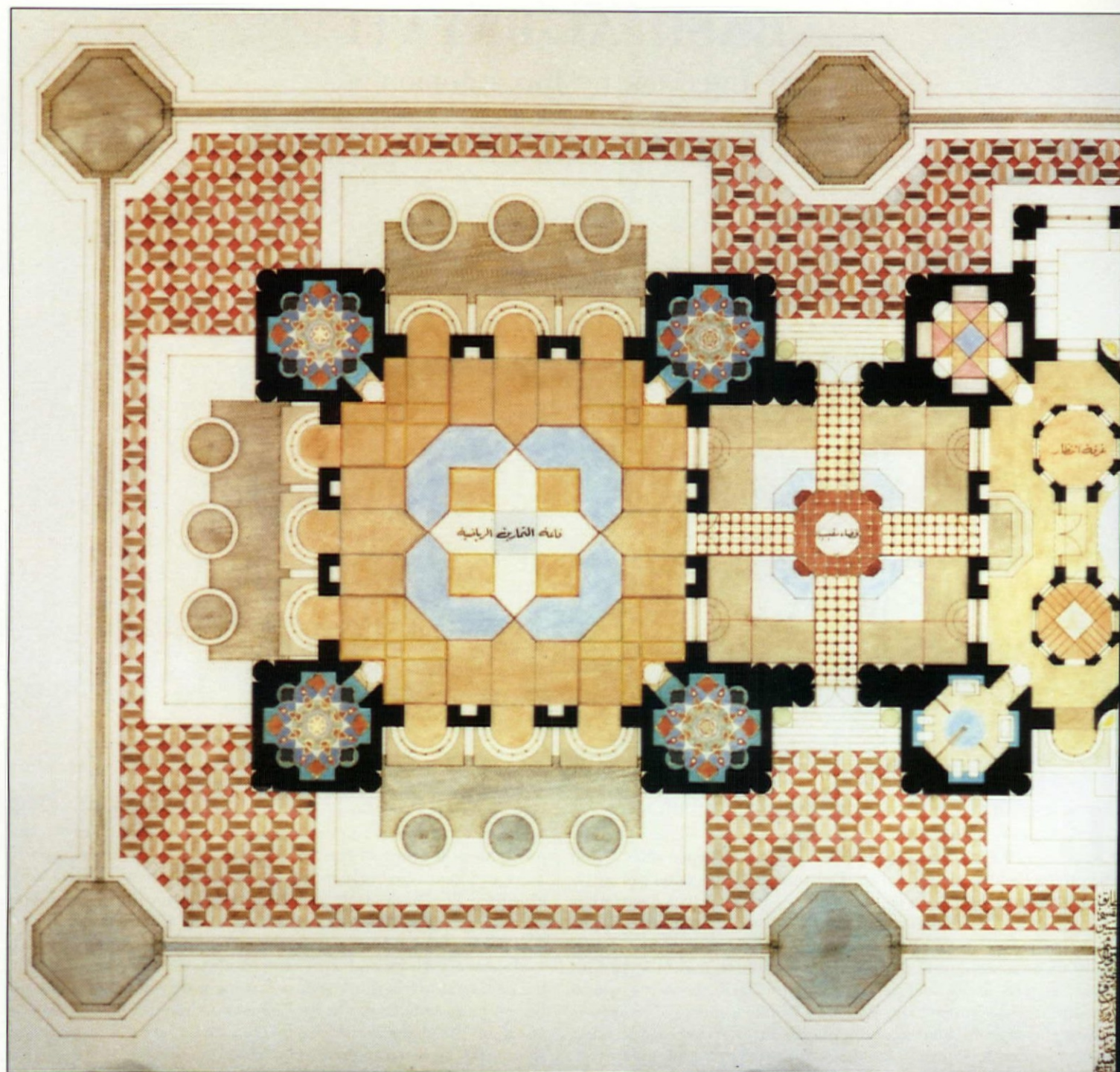
From his London base, Bayati discussed these ideas in the light of six of his major Middle Eastern projects.

**BB** The *Jami'a al Nakhil*, or *Palm Mosque*, at the King Saud University (KSU) in Riyadh, is so named because of the decorative use of buttresses in the shape of palm tree trunks. I based this design on that of the Prophet's house in Medina, which in fact became Islam's very first mosque. It is generally believed that this simple building was made of mud bricks and palm tree trunks. It is possible that palm tree trunks were used for the walls of the building as well as for the roof construction. Similarly, the enclosed square space of the Umayyad Palace at Mashatta was interrupted at regular intervals by buttresses on a design again reminiscent of stylised palm tree trunks. A further source of

inspiration was the Mosque of Qairawan with its buttressed walls and, of even more significance, a dome of considerable size positioned in front of the *Mihrab* (or symbol of orientation to Mecca). I have tried to incorporate all these features into the KSU Mosque. The plan itself is a symmetrical one, with auxiliary rooms around a courtyard, leading to the enclosed sanctuary. The plan contrasts rigidity and flexibility, in its strong line of axis juxtaposed with meandering curved alcoves: while the height of the ceiling above instils a sense of upward movement drawing the believer towards God. On the same principle the central aisle in front of the *Mihrab* is higher than the rest of the building, signifying the direction of Mecca. Over the three entrances to the courtyard, the roof is raised in order to emphasise their symbolism. This helps to enhance the sacred space for prayer still further.

**JA** The *Jama'a Al Kitab Mosque*, although not as yet built, is probably the most widely illustrated example of your work. How did you evolve this unusual mixture of abstract geometry and visual surrealism?

**BB** I wanted the mosque to express the five pillars of Islam. So I designed it in the form of a pentagon, made up of five gigantic open volumes, decorated with calligraphy, each representing one of the five pillars of Islam. The five circular 'bindings' each represent a *sura* (or verse). Between the pages of each book (as a symbol of the Qur'an) is an *iwan* (or open porch) for religious teaching. The *gibla* is located inside one of the bindings. This clearly indicates the direction of the Ka'aba at Mecca. In this way, I have used several layers of shapes and patterns to convey information. While the use of the pentagon provides a geometric basis for the form of the building, a more figurative interpretation



PLAN AND SECTION OF THE HAMMAM

in terms of a series of book shapes is derived from the Qur'an. Yet another pattern is apparent within the pages of the books.

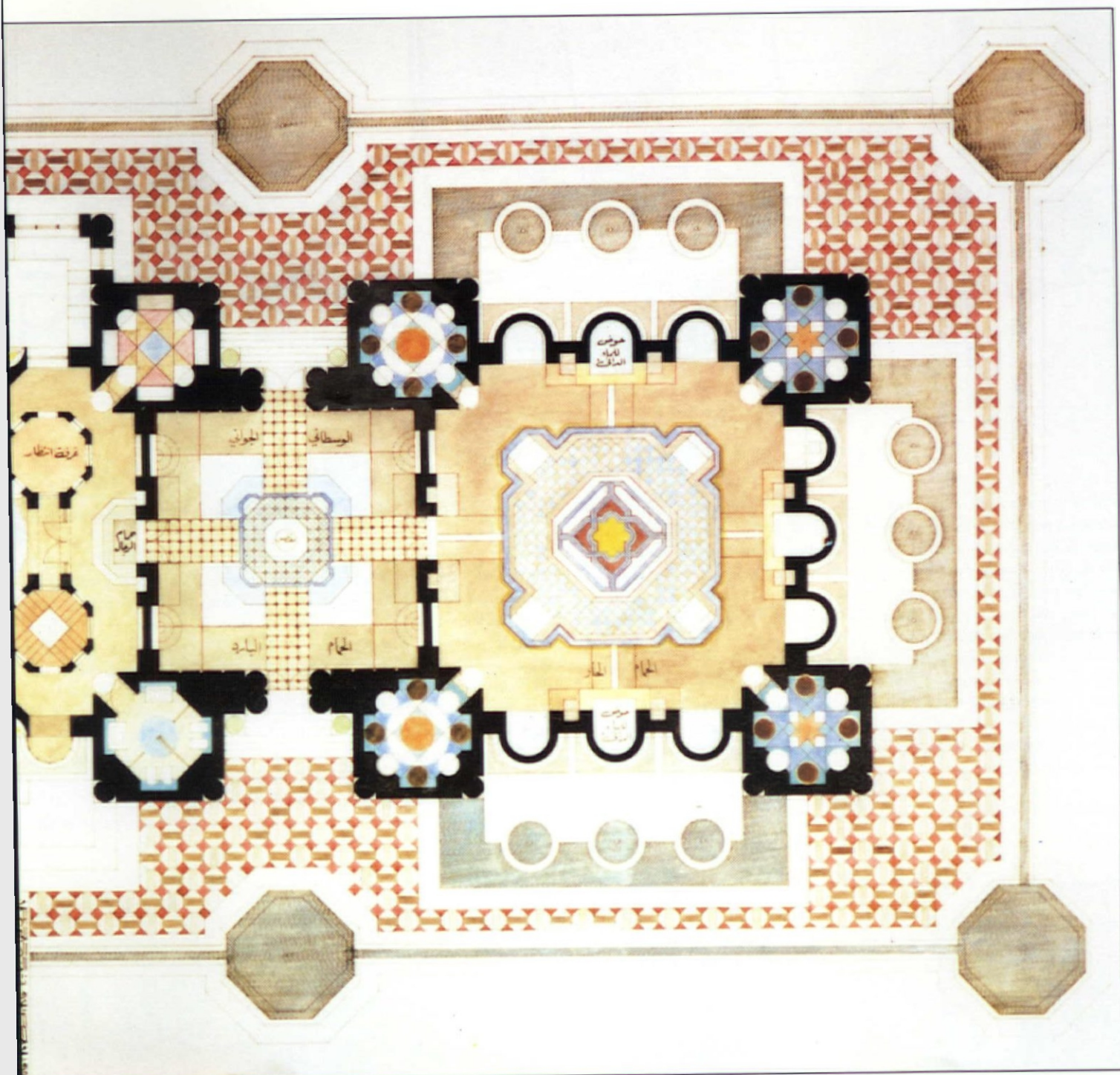
**JA** I found this last mosque difficult to visualise as a building until I saw the *University Entrance Gateway*, already realised, with its similar use of book forms. Here the whole idea of building gigantic tomes of stone and mortar in an urban landscape is used to create a powerful monument to learning. Was this the only reason for the choice of this shape?

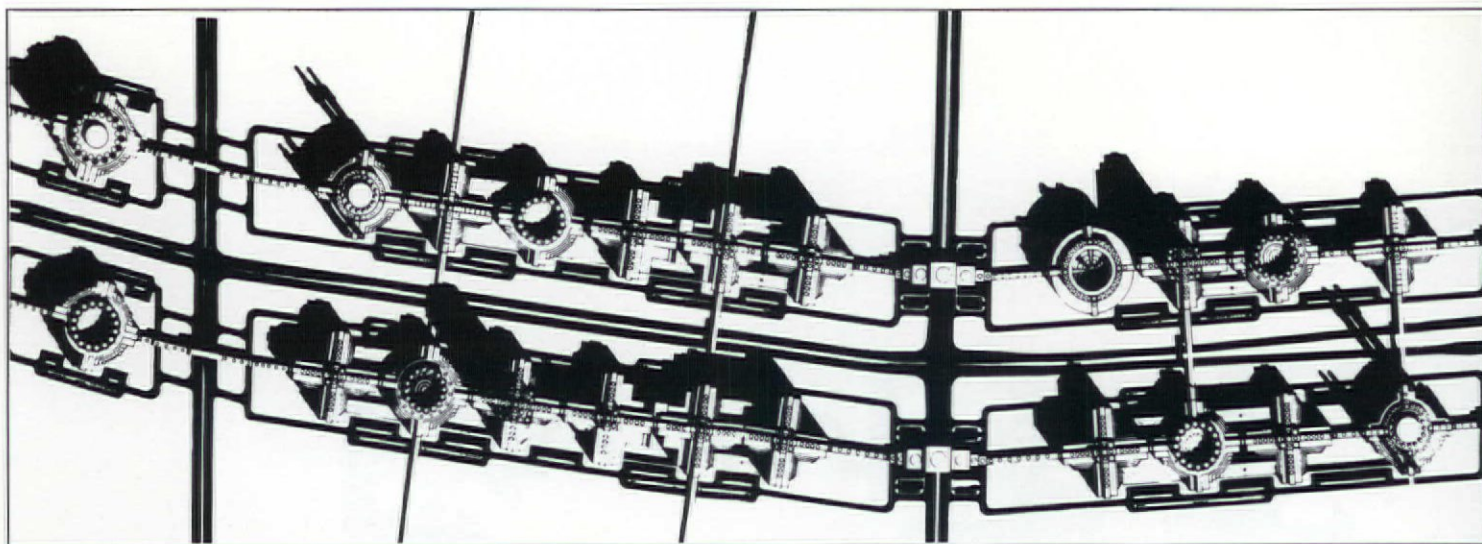
**BB** I wanted this gateway to the University to represent a passage into faith and knowledge. KSU is literally entered by passing between two gigantic volumes, representing the book of faith (Qur'an) and the book of knowledge. Faith and knowledge are twin concepts of Islam representing parallel paths. Faith does

not contradict knowledge because Muslims accept that religion indicates the codes of belief and behaviour that guide the believer towards knowledge and awareness. My design consists of two identical book forms, representing these two basic concepts.

**JA** Of all your designs, perhaps the most attractive pattern for a building is the *Hammam* (or baths). It seems to me that in this project you have captured the Islamic tradition of combining the pursuit of power with taste in architecture, reminiscent of buildings in the Umayyad period found in Syria and Spain. I find that on the whole this is rarely achieved in modern design. What is the secret of your success?

**BB** I planned this building as a sequential series of spaces, entered from the centre. Two staircases lead to the gallery above,





RESIDENTIAL AND COMMERCIAL CENTRE COMPETITION FOR ABU DHABI

which is reserved for relaxation, leading to a verandah. There is a sitting area to the east of the baths and training facilities to the west. Changing rooms are located at the corners of the cold bath area on the east side, with a central pool leading to the hot bath at the far end of the building. This area is surrounded by circular niches, each one containing a fountain. At each corner is an entrance to the steam rooms. The building contains a series of vaulted forms: solid walls on the east side and glass on the west side. The centre section has a Moorish flavour derived from the use of pitched roofs and green tiles. The interiors create a fantasy of colour and decoration: the floors are a sequence of Islamic patterns in colour, while the curved walls are decorated with palm tree motifs.

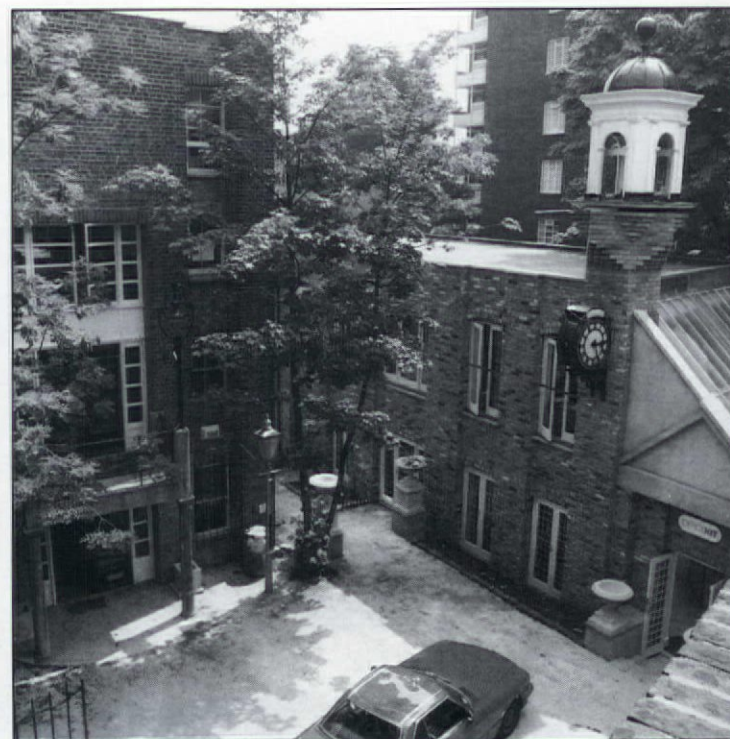
**JA** It is one thing to design individual buildings as architectural symbols but a far more complex idea to translate such ideas into

the larger scale of urban design. How much of this is sheer urban planning fantasy?

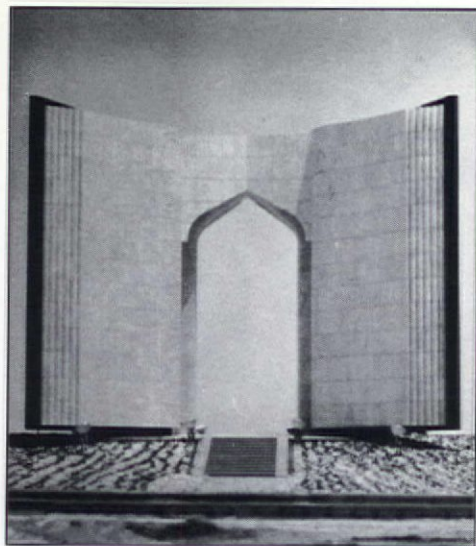
**BB** The *Residential and Commercial Centre in Abu Dhabi* was a bonafide entry for a competition. There is a strong attempt to create what you call an urban planning fantasy. But that does not mean that such a scheme cannot be realised as actual buildings and urban places. The site allocated already contains two parallel highways. I tried to create a bold design using domes, minarets and courtyards in a variety of shapes and forms, linked by attractive pedestrian routes. The traditional markets found in many Muslim countries would not be out of place here.

**JA** If the Abu Dhabi competition is inspired by fantasy, then surely the *Dream World Project* verges on absurdity. Can you see this project being realised on the Arab seaside?

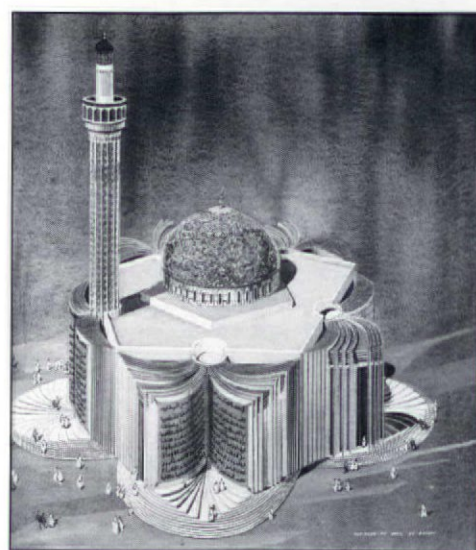
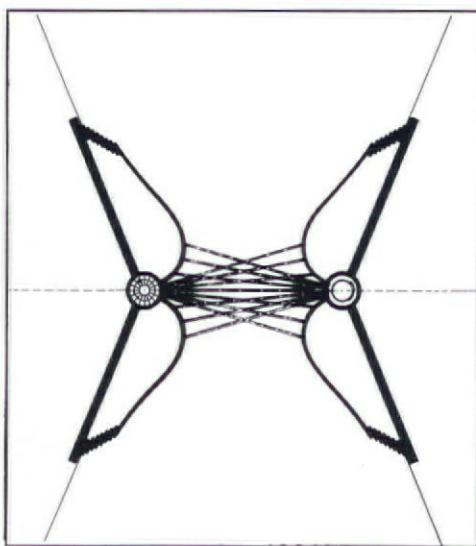
**BB** For me this project is as real and plausible as any one of the



BAYATI OFFICE: VIEWS OF THE EXTERIOR



KING SAUD UNIVERSITY: ENTRANCE GATEWAY AND PLAN



JAMA'A AL-KITAB MOSQUE

schemes I have already built. In this project, I wanted to create a scheme which combines leisure, learning and a lucrative return on investment. The basic concept is one of three circular shapes, each 600m in diameter, the centres connected in an equilateral triangle. Each circle represents the Arab city of the past and future. On the west side, a circle represents fantasy land and an underwater city, while the circle on the east represents the Arabian fantasy land with its core of enclosed ziggurats, complete with hovering space shuttles and a display of characters from the *Arabian Nights*.

**JA** Some would say that your bold designs, regardless of actual cost, give an image of exaggerated extravagance. How do you see your projects being realised in the Arab world now, at a time when there are signs that fantasy is giving way to austerity?

**BB** I do not consider my buildings costly by any means. This is

because they are specifically designed on a repetitive basis which is easy to prefabricate and build, thus reducing cost while creating interesting buildings. The Abu Dhabi scheme was in fact based on a total of 20 elements, combined in various ways to provide a variety of building forms. Neither do I believe that a scaling down of construction activity implies that buildings have to become dull and uninteresting. For example, one of the schemes I am currently working on is a complex of office, residential and storage spaces. I am using the client's emblem in exaggerated form to represent the building. This is not merely an experiment in symbolic architecture, but a design for a practicable environment in which to live and work. The principles which I apply equally to projects in the Middle East and in the heart of London are concerned with the creation of an architecture which is both functional and pleasing to the eye.

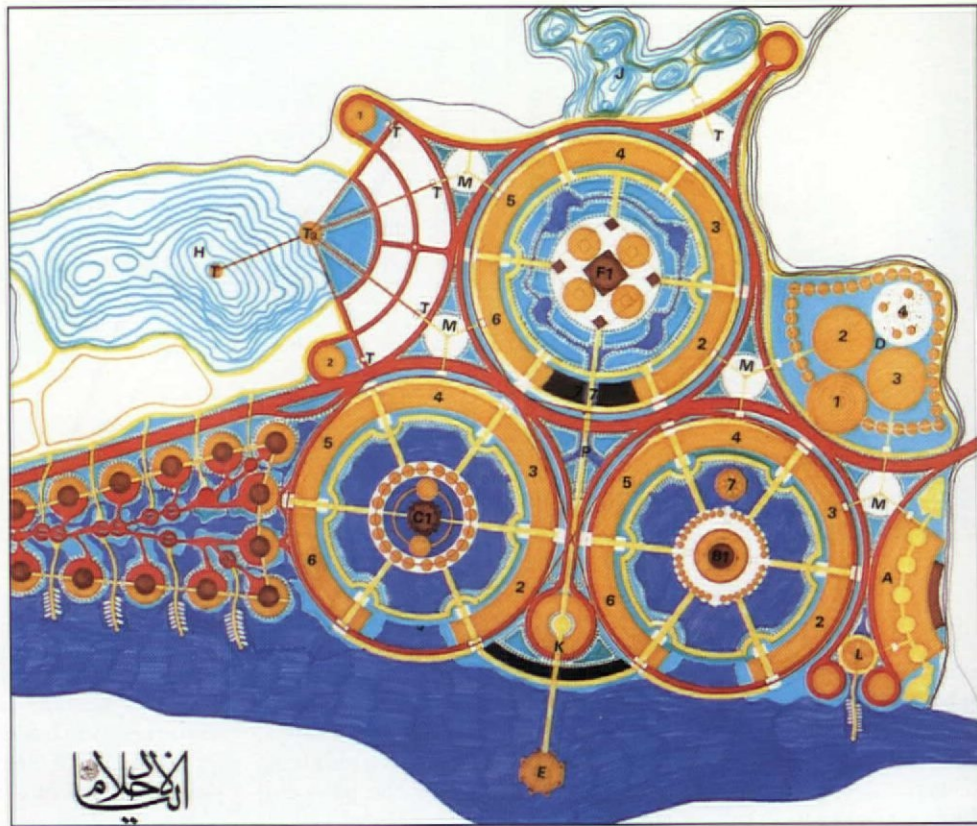


BAYATI OFFICE: VIEWS OF THE INTERIOR

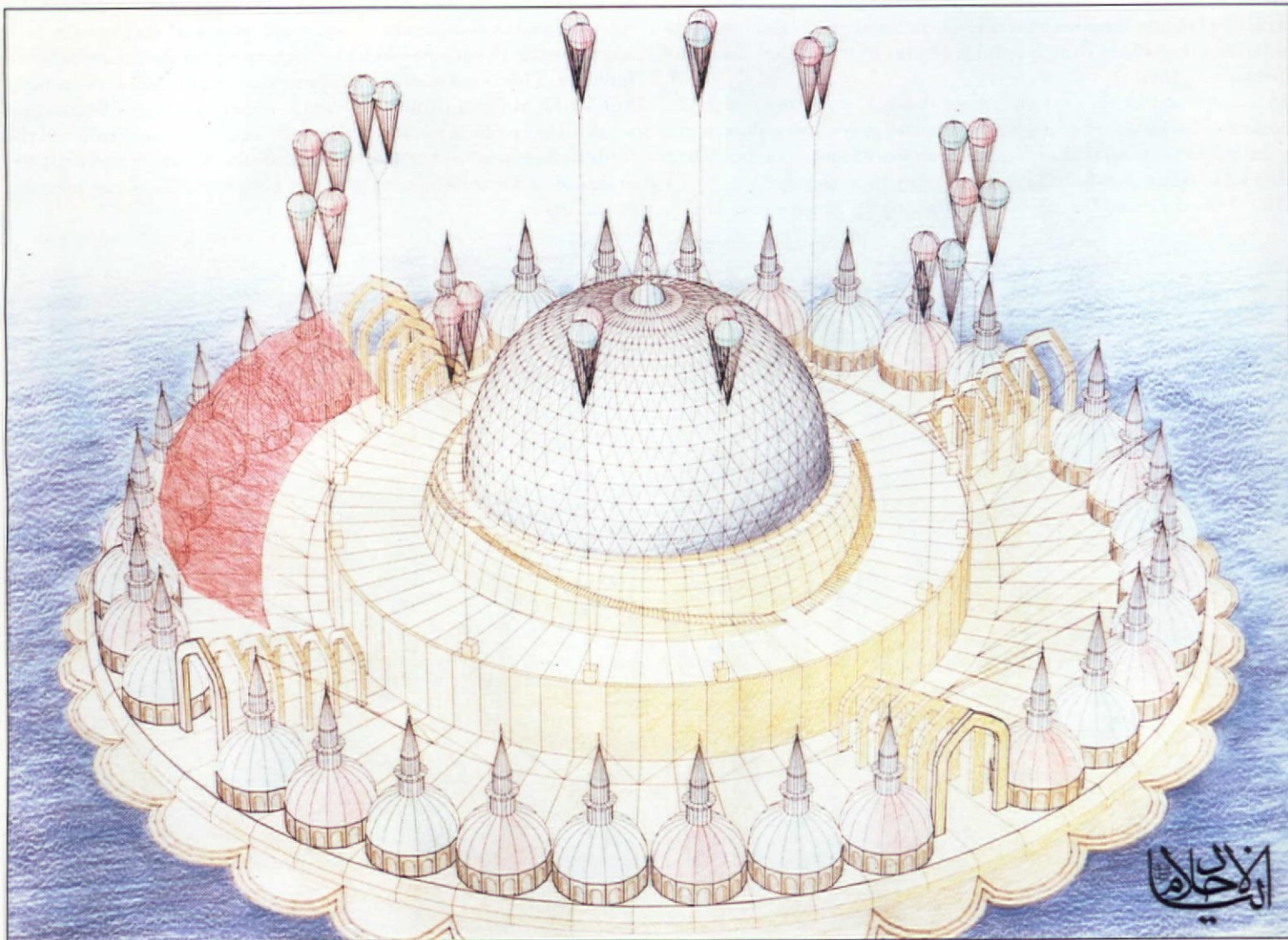
**D**REAM WORLD IS A SCHEME FOR A vast theme park. Designed for a sea-front site, it involves the construction of an intricate system of waterways, lagoons, roads, walkways and railway linking a variety of areas allocated for different activities.

This is a type of project which, since the early 1950s, has gained worldwide recognition as a valid way of encouraging educational, recreational and financial activity. Through fantasy, fun, and folklore, appreciation of national heritage and culture is successfully promoted, while employment opportunities are opened up, and revenues raked in. Here, the concept has been tailored to the needs of the Arab world which it is intended to serve. Islamic arts and crafts, music and song, history and mythology, and the future of the Arab countries in trade and financial relationships with the rest of the world will provide the major themes.

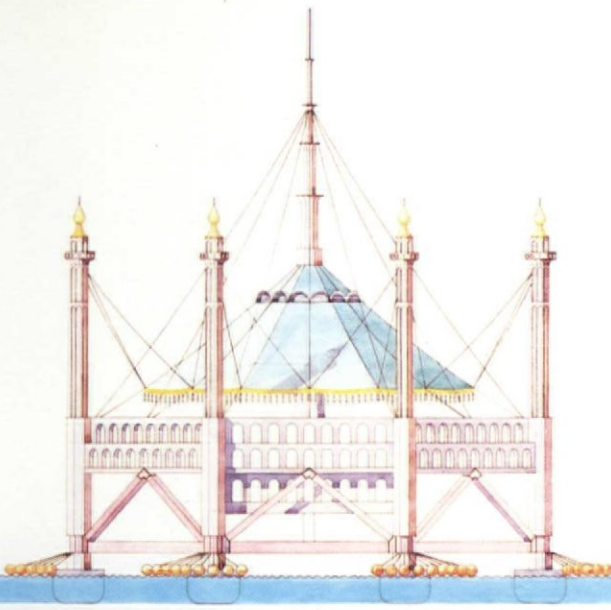
'The Dreamworld' falls into a number of subdivided key areas. The core of the development consists of three circles interconnected to form an equilateral triangle, and representing an Arabian Fantasy Land, Fantasy Palace and Underwater City, and Past and Future City. While the first, including a Magic Island, will be devoted mainly to amusement rides and other entertainments, the second is intended to house a Museum of Fine Art and Crafts and to repre-



PLAN



FANTASY PALACE



FLOATING ISLAND E

جزيرة النسيان  
الاحلام

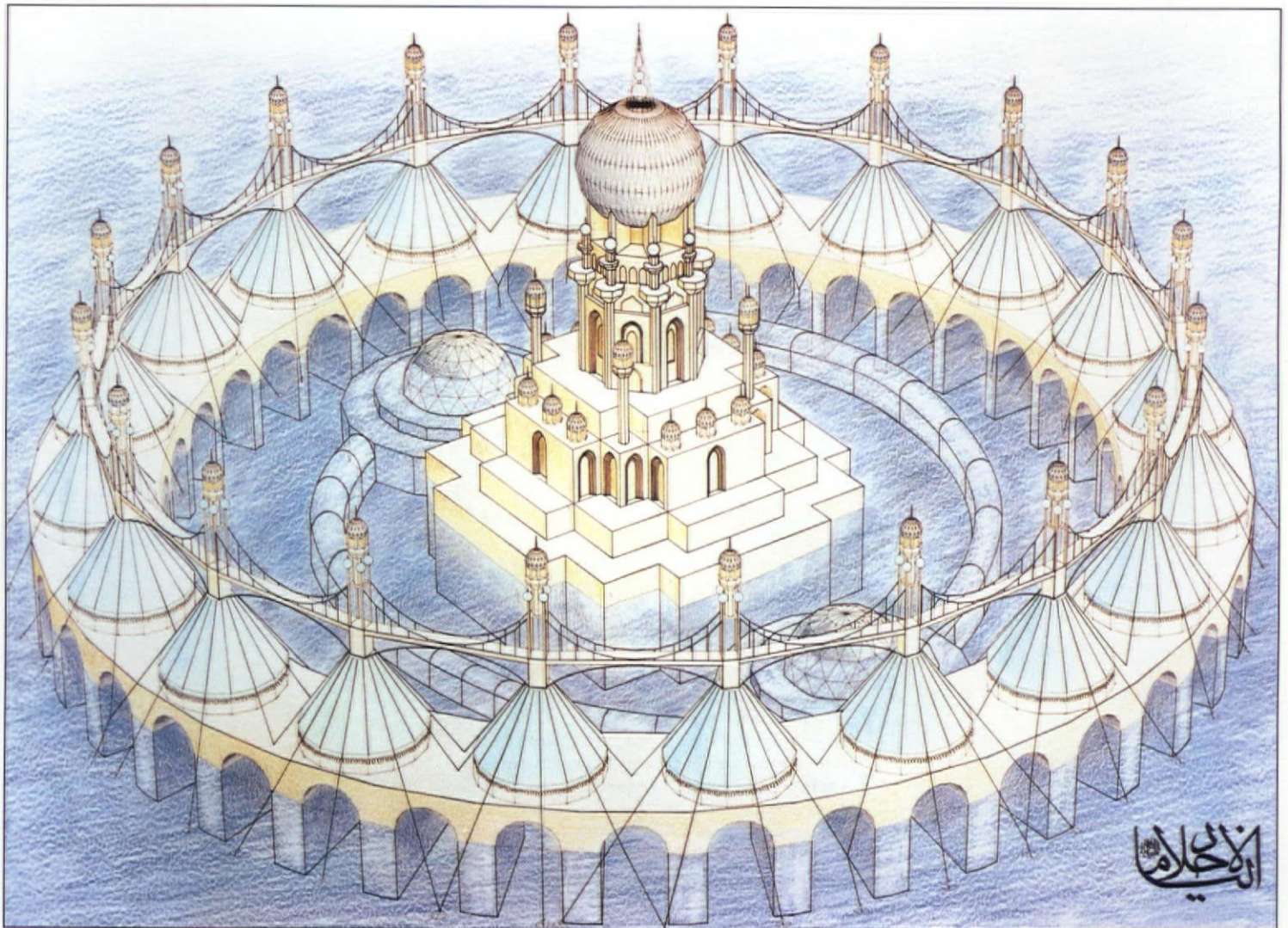
FLOATING ISLAND

sent a cultural and artistic landmark in the park. In the third area, it is proposed that four tower buildings, connected by an overhead dome, represent banking, insurance, world trade, and combined business, marketing and science.

Surrounding this core area, a grand mixture of luxurious leisure and shopping facilities is intended. Highlights will include the Animal Land, a zoo-like forest where the public will be able to observe animals in a natural habitat; and the Floating Island, housing restaurants, hotels and boutiques, and, if required, conference facilities. With water and water-craft the main theme of the park, brought into the scheme by a series of lagoons and canals, this island is fundamental to the overall composition.

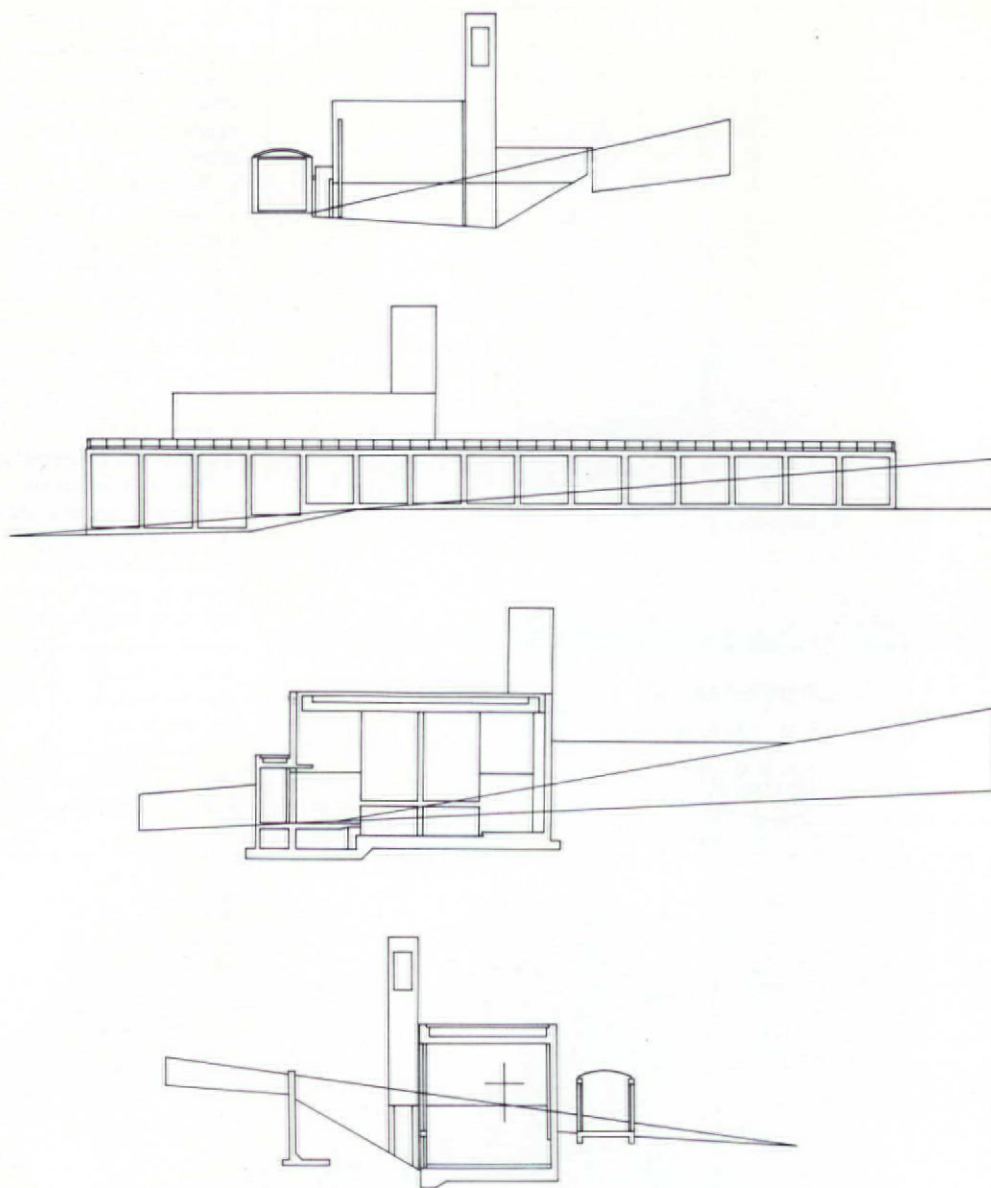
The development is held together by an intricate transportation network, including a major highway connecting it with the national road system. Overall functional efficiency is a priority, and the whole enterprise may be assessed as a serious attempt to define, in general terms, the basic requirements for the mobilisation of an entire and complex organisation; not just to provide extensive leisure and educational facilities.

The scheme is to be built in a series of three stages, the first of which is expected to take six years to complete.



ARABIAN FANTASY

الاحلام



ELEVATIONS

## TADAO ANDO

### Chapel on Mt Rokko

**A** CHURCH IS A SPECIAL SPACE OF religious awareness. It is clearly separated from the profane space around it and establishes a sanctuary of particularly high density and directionality.

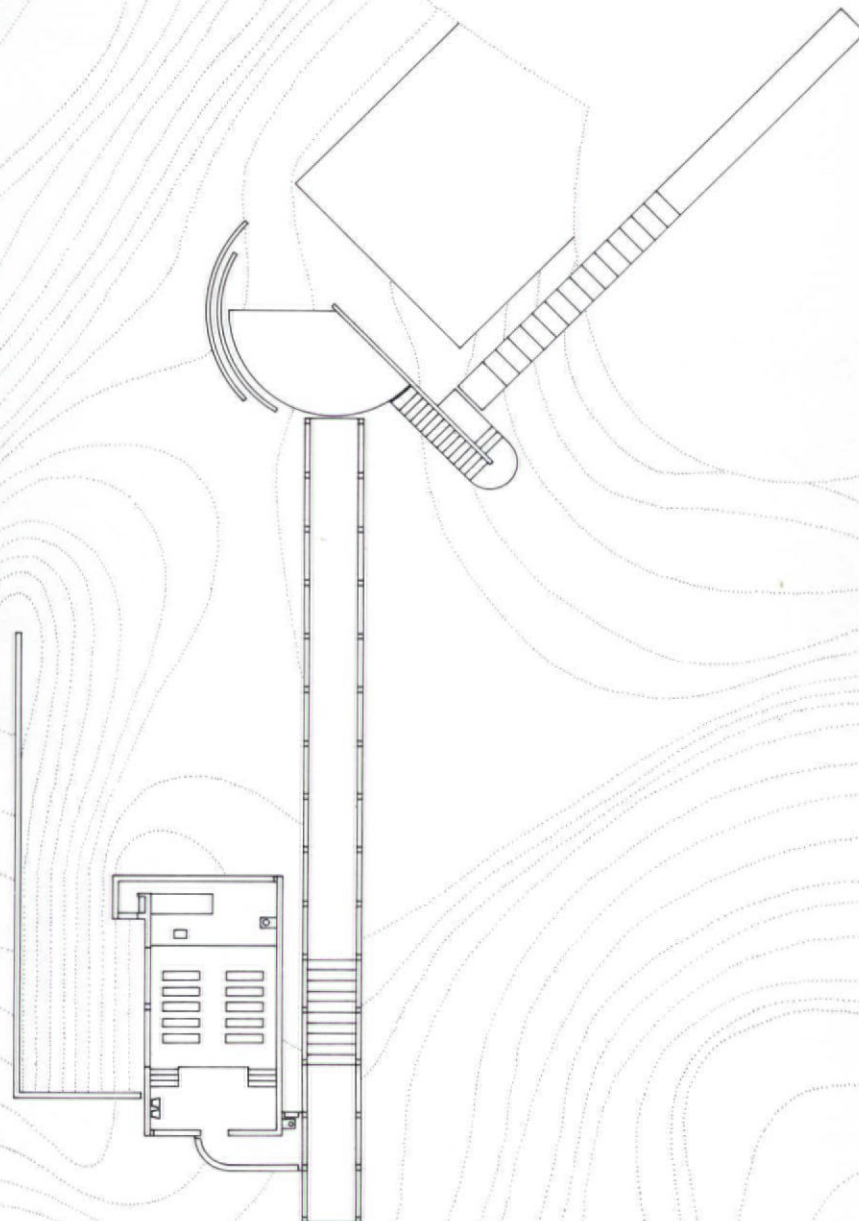
The Romanesque monastery of Sénanque<sup>1</sup> which I visited once is just such a place. Nestled between mountains to the east of Avignon, in southern France, it is enfolded by a valley in a setting so perfect, it is almost as if the site had demanded the building. In the autumn, violet flowers cultivated for their scent, bloom profusely and the area has an almost eerie beauty. Inside the monastery is quiet yet intense: the very air, enclosed simply by roughly cut stone, seems viscous. This is a sacred space forgotten

by modern architecture. It expresses the feelings of those who opposed the popularisation of religion and believed that in order to approach God one had to distance oneself from the rest of mankind. By subjecting themselves to strict rules of discipline, the monks hoped to purify themselves and thereby elevate their spirits. It is the light that creates the sanctity of the place – the limited light introduced by the small panels of stained glass set in the thick walls. This monastery, with its rigorous control of light, became the archetypal church in my mind.

Mt Rokko, at 932m, is the highest point in the Osaka-Kobe area. From here one has a view of Osaka Bay. The small church is set on a verdant slope near the summit.

TADAO ANDO

SITE PLAN

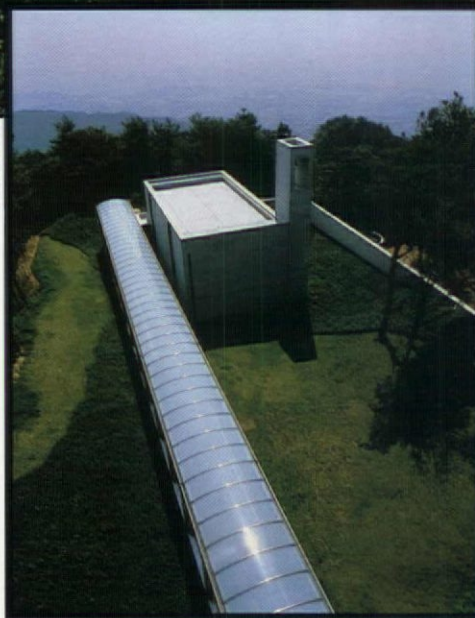




VIEW FROM NORTH EAST

The building is composed of a church and bell tower, a connecting colonnade, and a free-standing wall enclosing the surrounding greenery. The colonnade and the chapel parallel to it, establish the axis for the entire composition. The nave is usually an integral part of a church, but here the two are separate – an idea for which I took a hint from early Romanesque chapels. The chapel is a concrete mass, and the colonnade is an extended, glass box.

One descends a gentle slope to reach the entrance to the colonnade, which is straight in plan but also at an incline, conforming as it does to the site gradient. 27m wide and 40m long, it is made up of a succession of frames, 2.7m square. Both sides are of exposed concrete and



THE SPECTACULAR VIEW LOOKING WEST

the top is composed of vaults and H-shaped steel tie-beams. There are no walls at either end of the colonnade, so fresh air can circulate freely. At the end of the colonnade, the frame encloses a view of the expanse of greenery and the distant sea. One can sense the presence of the sky, the light and the surrounding greenery through the screen of frosted glass. The frosted glass softens the sunlight. The filtered light evenly fills the long, narrow space of the corridor. People are led forwards in the floating softened light. This is a tube of light. This colonnade establishes a clear sense of direction in the midst of a shifting natural environment and represents the simplest method of architectural articulation.

Turning 90° to the right one enters the chapel by a steel door. This volume is a double cube, of 6.5m base proportions, and whereas light is evenly distributed throughout the colonnade, here it is carefully channelled to lead from light to shadow, the design being based on the contrast between the two. The altar is directly ahead, and to the left the wall is all but eliminated to provide a window. Through this window one can see the green slope enclosed by a concrete wall. The column and beam that articulate the window cast a shadow in the form of a cross on the floor. Chairs and various items of furniture on the altar are simply wrought in steel.

The materials are limited to concrete, stone, steel and glass, and the total composition is

INTERIOR OF CHAPEL LOOKING EAST



Tadao Ando

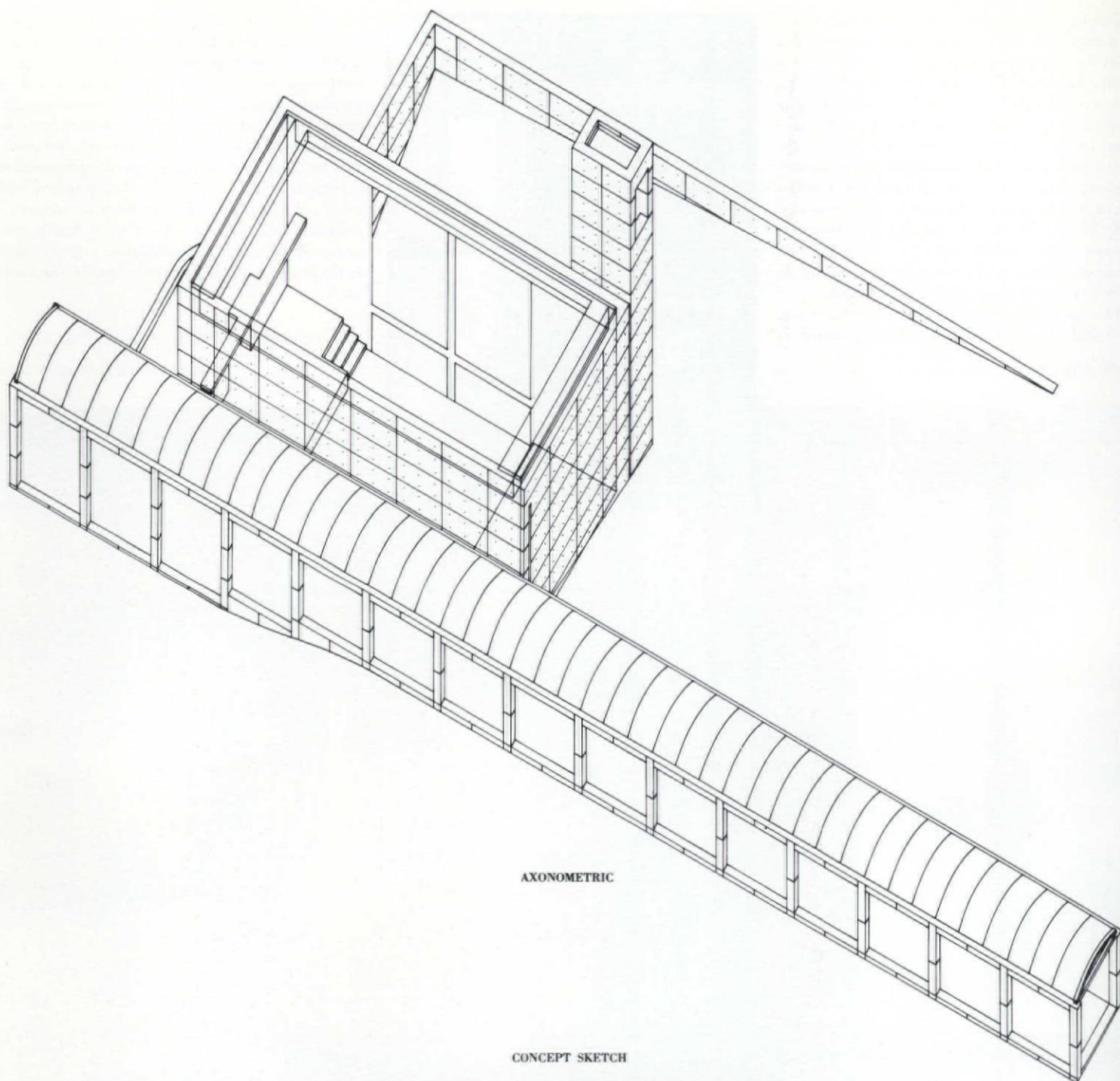
monochromatic. The aim was to purify space by reducing architectural materials to naked matter as much as possible, to revive, in a contemporary church, the spiritual world of the Romanesque monastery. The monochromatic space draws in the surrounding greenery, making the perspective of nature all the more apparent. It is my wish that this quiet space, composed of materials with a definite substantiality, will come to life through light and have an impact on people. The architect's love is what finally produces architecture. A building is only eloquent to the degree that the architect has lavished love on it.

1. The monastery belongs to the Cistercian Order.

INTERIOR OF CHAPEL LOOKING WEST

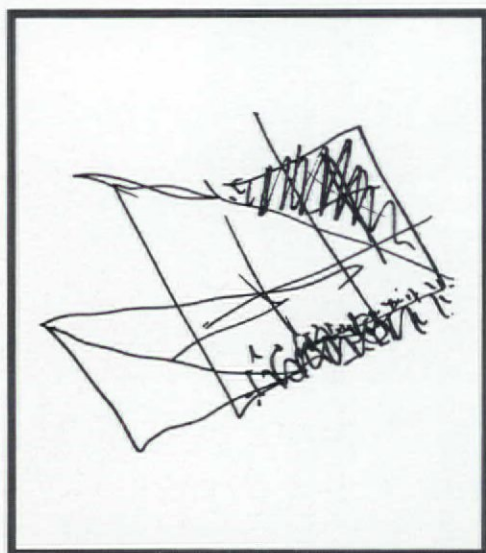


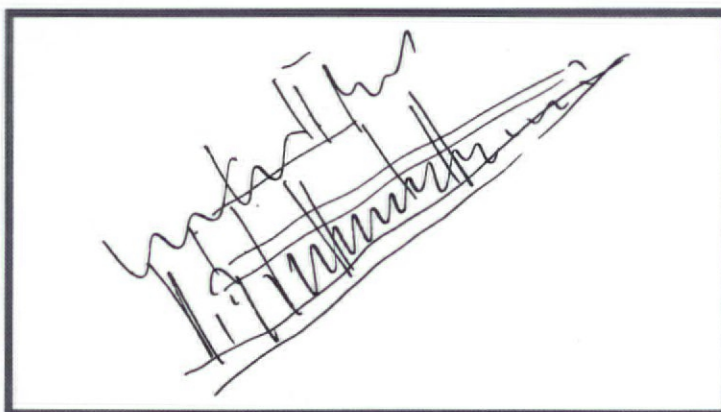
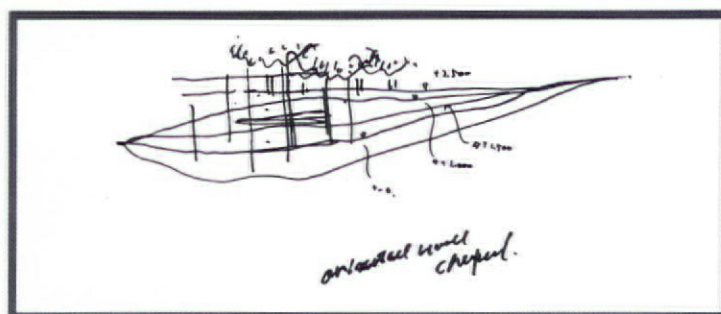
Yoshio Shiratori



AXONOMETRIC

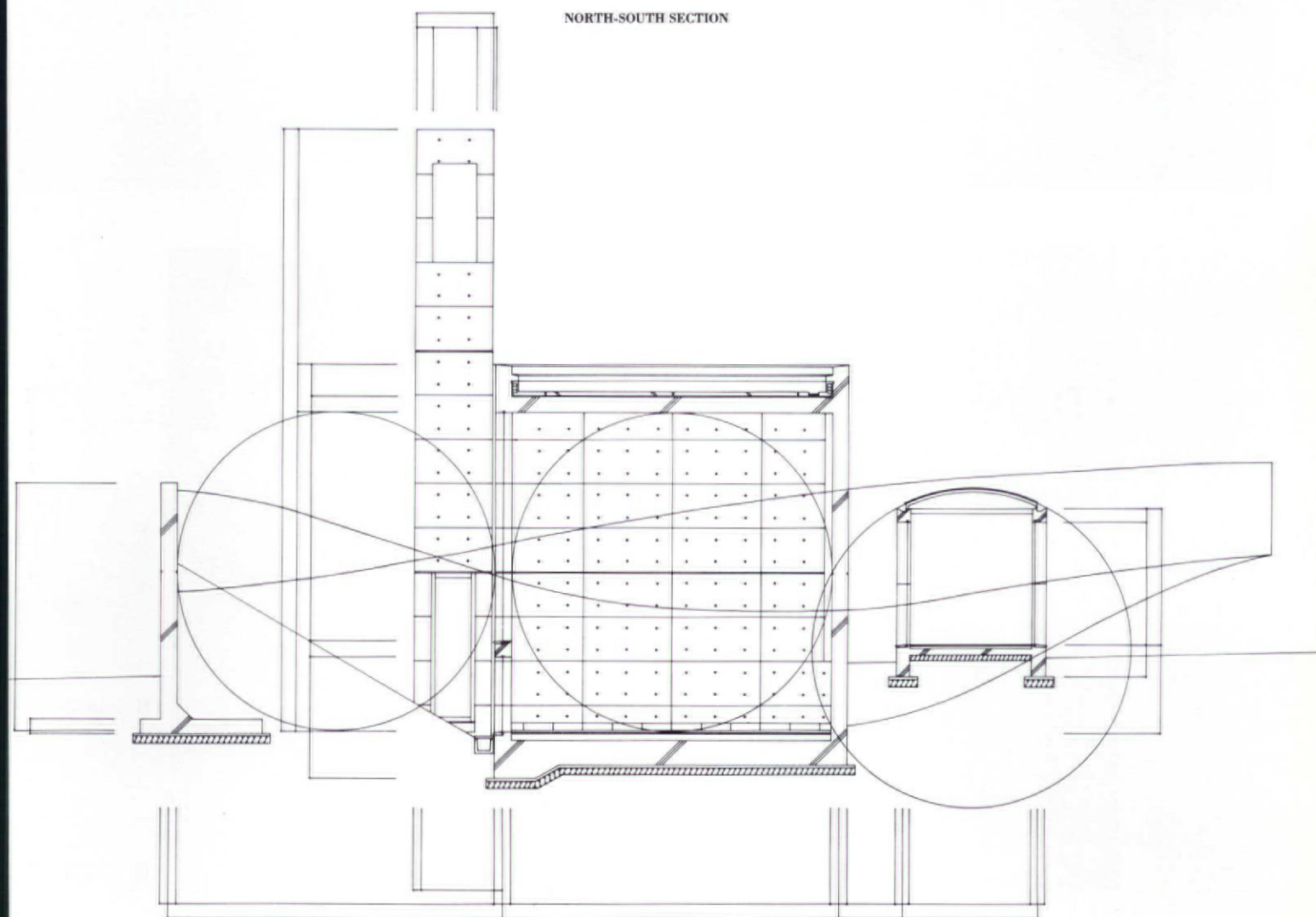
CONCEPT SKETCH





CONCEPT SKETCHES

NORTH-SOUTH SECTION





ABOVE: INTERIOR VIEWS OF THE LIVING ROOM; OPPOSITE: NORTH FACADE



## TAKEFUMI AIDA

### Kitakaruizawa Residence, Gunma Prefecture, Japan 1983-4

**D**ESIGNED AND CONSTRUCTED between October 1983 and May 1984, Takefumi Aida's Summer House in Kitakaruizawa is one of his most recent works. In several respects this small house has more in common with traditional Japanese architecture than other housing by Aida, particularly his series of so-called Toy Block houses. For a start, it is constructed on a timber frame instead of out of reinforced concrete, and, secondly, it stands only one, rather than two or more, storeys high. Altogether, it creates far less of an intervention in its setting. Nestling amongst its wooded surroundings, it takes its cue from the more delicate structures of nature, rather than the comparatively unsubtle and even clumsy forms of reinforced concrete manufactured by man.

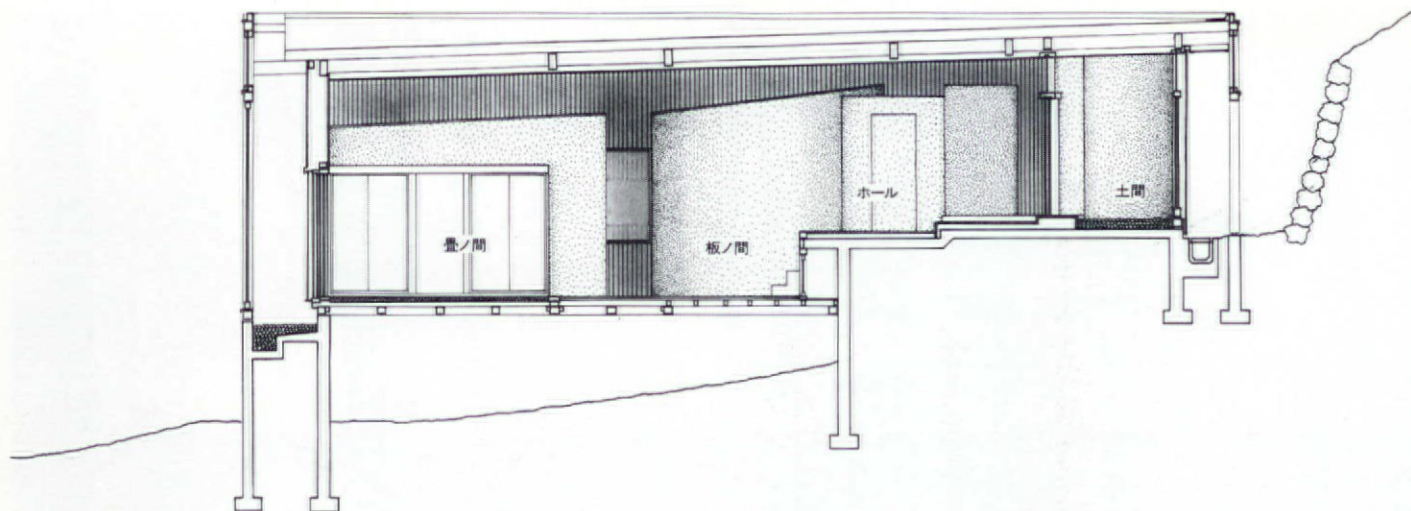
However, the underlying sensibility is the same: a concern to infuse the quality of 'playfulness' into the built environment. Aida was shocked to discover, on his first visit to Paris in

1968, that the rich and green cityscape with which he had familiarized himself through books, had, in the Latin Quarter, been destroyed by rioting students. These students called for a fundamental revision of attitudes towards creation and imagination, which Aida recognized as the basis of the problem of Modernism in architecture. As a movement which had lost its spirit of excitement and revolution, Modernism represented an architecture that, without an injection of new inspiration, was fast losing any meaning to society.

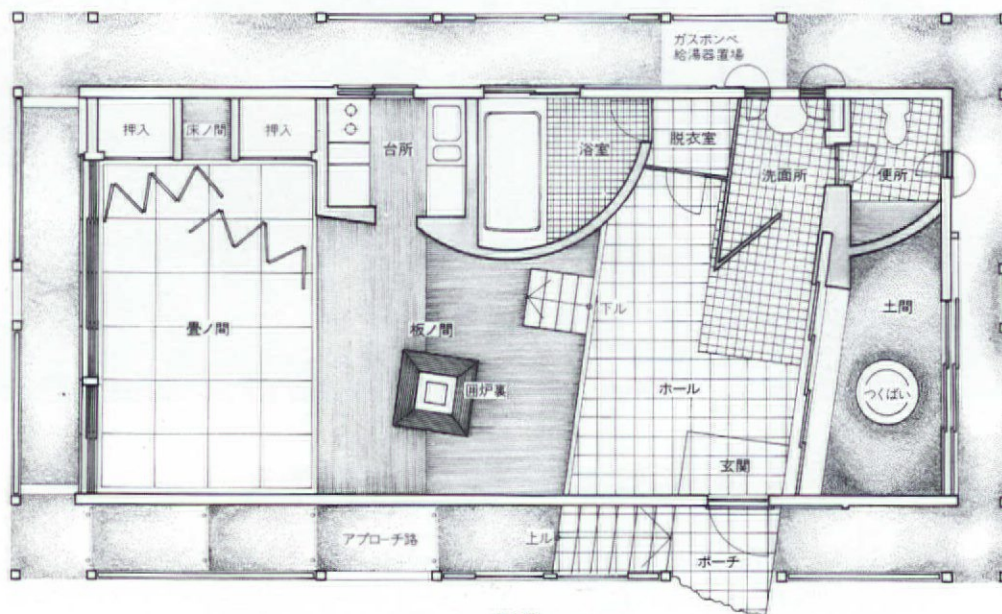
Aida justified his search for a new playfulness that would introduce the concept of pleasure into architecture, by asserting the equal importance of the architect, and his expression of his own sensibilities, to that of function, and its manifestation in a building's form and structure. He compares the process of architectural design to the playing of a game, where the player seeks constantly to find constructive answers to imposed restrictions.

The Toy Block series was based on the idea of the toy block as essential constituent of a game of construction and destruction, with an obvious architectural parallel. The charm of the pieces lies in the ease with which they can be built up in numerous different permutations, each creating a totally different image. There are ten houses in the series, each with a different, pre-formulated title—for example, *Surface*, investigating how the feeling of toy blocks could be imparted purely through the surface treatment; or *Soft Quality Suggesting Movement*, where design was stopped just short of completion in order to achieve the denied effect.

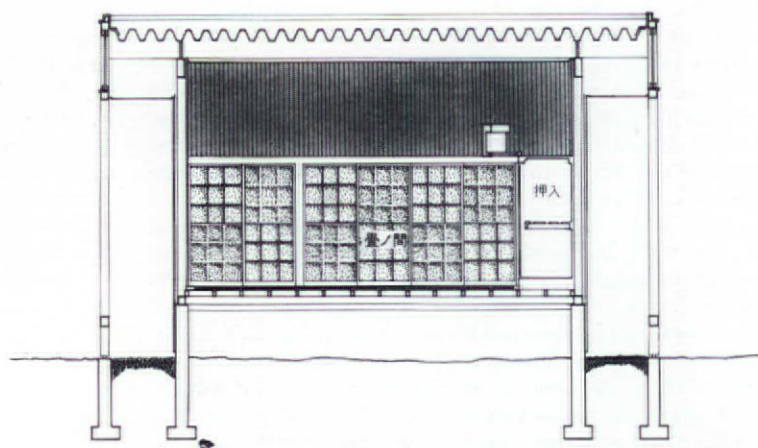
The series has now been closed: Aida felt that his experiment was verging too much toward being little more than a matter of formal manipulation. However, the initial concept of pleasure is one that remains fundamental to his architecture, and may be equally experienced in works such as the Summer House at Kitakaruizawa, albeit in a different shape. *ECM*



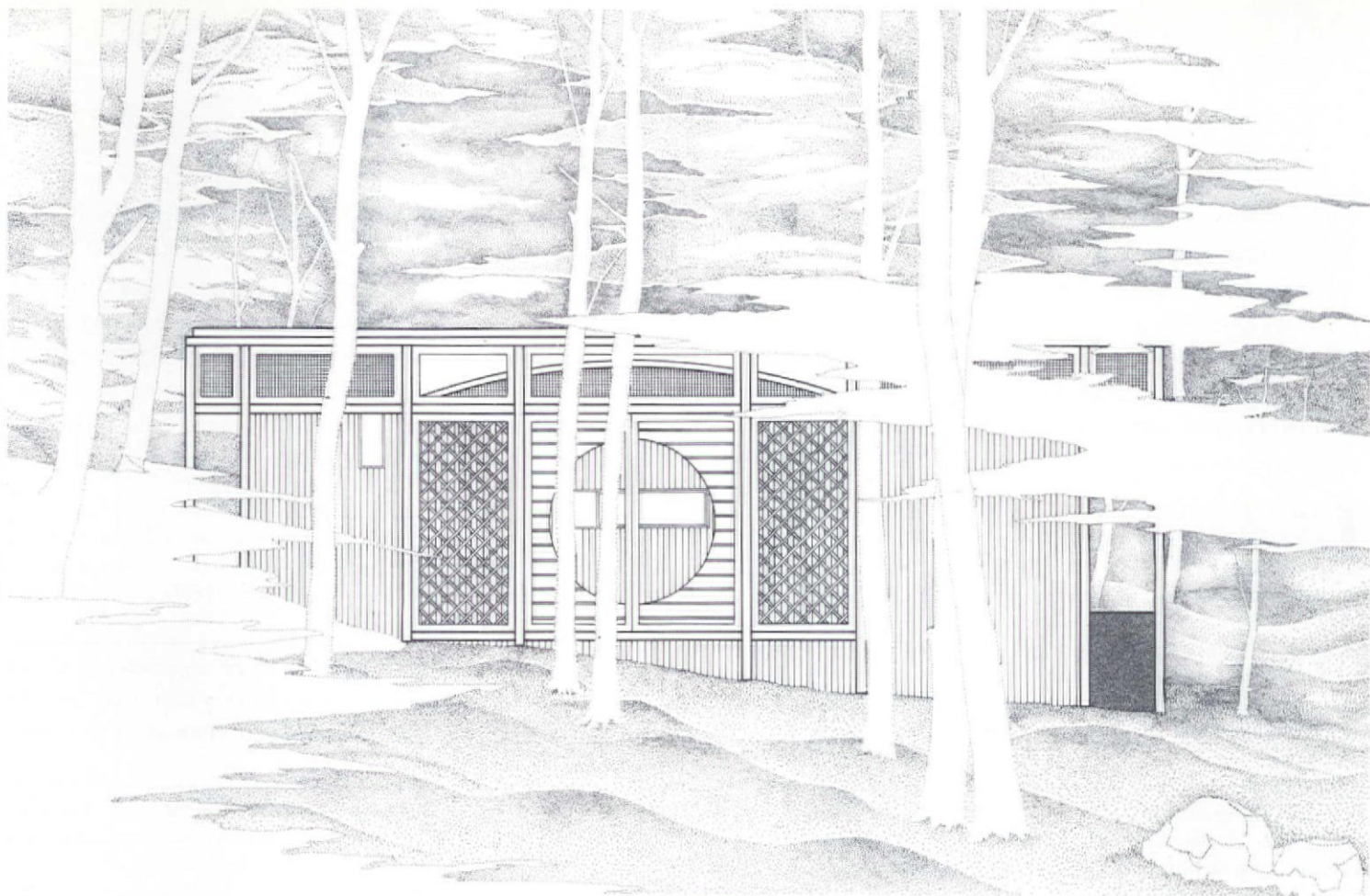
LONG SECTION



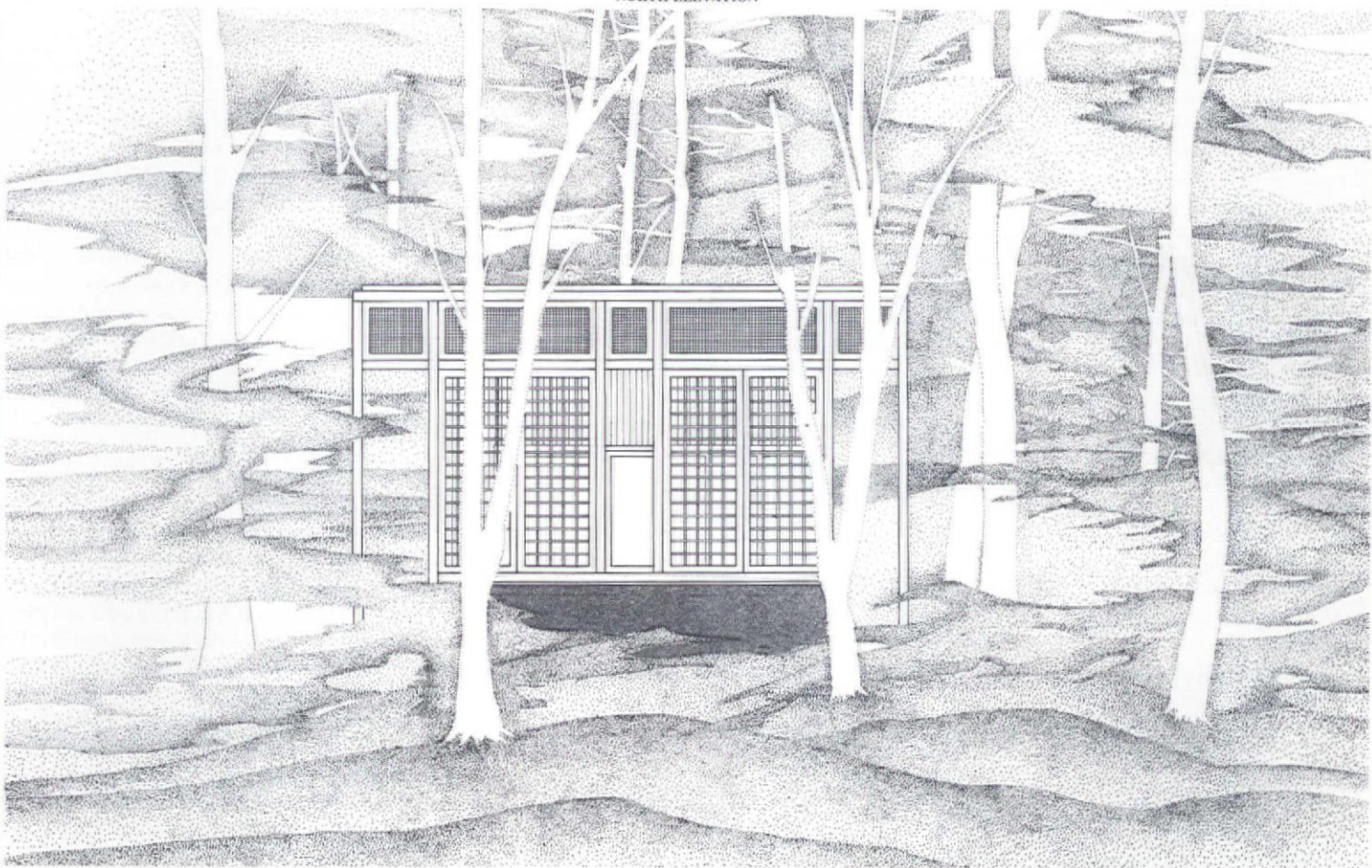
PLAN



CROSS SECTION



NORTH ELEVATION



WEST ELEVATION

# HRH THE PRINCE OF WALES

## Building Communities

The long-awaited Building Communities conference, organised by CAIS and sponsored by Regalian Properties, finally took place at the Astoria Theatre in London on November 26th and 27th, attended by a substantial number of participants. Coinciding with the fifth anniversary of Lord Scarman's report on the Brixton riots, the Conference was intended to focus attention on the scale and implications of urban decay, and the urgent need to take action. HRH The Prince of Wales took the floor as the key speaker, delivering the Keynote Address on the first day, and launching the new charitable trust, Inner City Aid, for the encouragement and finance of self-help community projects in deprived areas. *AD* publishes here this important speech in the progress towards an enhanced urbanistic awareness on the part of society and its builders.

I AM NOT GOING TO BEAT ABOUT THE BUSH. THE reason I am standing here, about to invite a barrage of criticism that I don't know what I am talking about; that I have got my facts wrong and clearly haven't done enough research, is not because I am a deranged masochist, but because I happen to believe that the subject this Conference is addressing itself to is one of extraordinary importance. I'm here because frankly, what is known as the community architecture approach makes a great deal of sense to me and I would like to see more people become aware of what it actually means. It makes sense to me because my own personal experience has confirmed it. Through going around various parts of the country, particularly some of the more deprived parts, I have witnessed something of the decaying urban areas and shattered communities which inhabit them.

Before I had ever heard of community architecture I kept wondering to myself how the situation could be improved and transformed. When I discovered what had been achieved by some remarkable architects working closely with groups of people in run-down parts of our inner cities and towns, the first thing I wanted to do was to see for myself what was going on. Having seen several projects and having met the people concerned, who had been involved in either renovating or building their houses, I came away totally enthused by the atmosphere I encountered and by the transformation that had clearly taken place in the lives of individuals and families.

Now, my problem is that I have an inherited inability to keep my mouth shut! I certainly can't keep it shut when I hear *good news* and when I find what I consider to be a thoroughly reasonable and imaginative approach towards solving some of the problems our people face. Before I go any further, let me make it quite clear that you can all ignore what I say if you want to. No-one is under any obligation to do what I suggest. I am merely expressing an opinion based, as I said, on personal experience and those who wish to can follow the banner I intend to unfurl.

One of the main reasons I believe that the community architecture approach makes sense is because I believe in the individual uniqueness of every human being. I believe that every individual has a contribution to make and a potential to achieve, if it can be brought out. There are, of course, exceptions, I do realise, but I believe that individuals tend to operate best within a community of other individuals; within an environment that is based on a human scale and which is designed to create a sense of belonging rather than of alienation and anonymity. Everyone in this audience, I suspect, knows intimately the kind of de-humanising environment I am talking about and of the urgency of the problems facing our industrial towns and cities – especially in the

North. At this point I don't think there is any need for me to reiterate the problems – everyone knows them and can see them with their own eyes. The question we are all concerned with is the solution to these problems. And that, inevitably, is where disagreement arises.

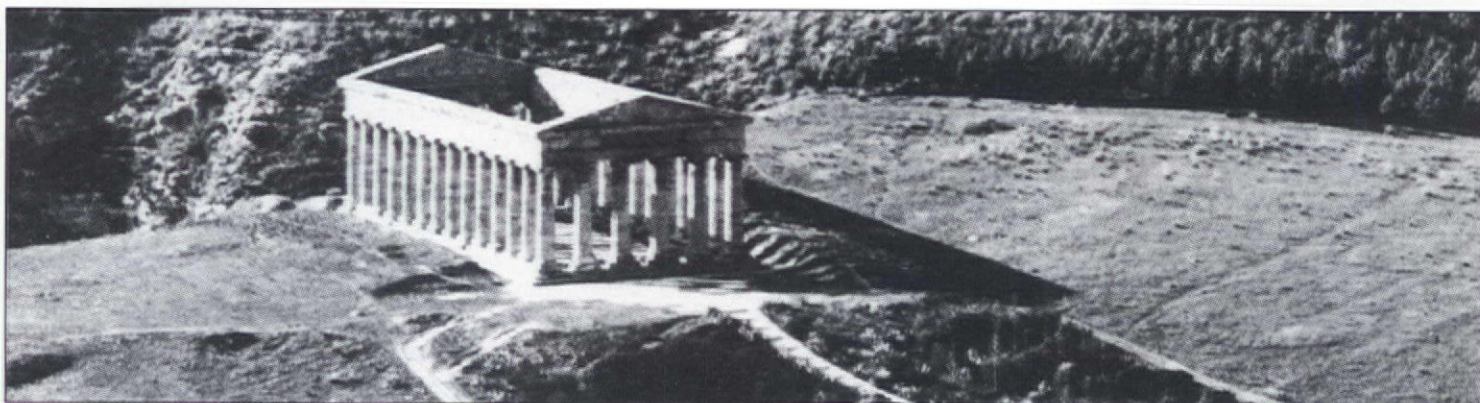
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*'... under the community architecture approach it is not necessary for community groups to displace the "establishment". So much more could be achieved by creating partnerships.'*

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No-one can claim that community architecture is the *only* approach to the problem, but there is no doubt in my mind that it can play an important role in rebuilding communities of people in decent surroundings and, at the same time, help to generate fresh economic activity as a spin-off from the new skills that can be learnt during the house-building process. However, the rebuilding of communities is, I know, a very difficult process and requires extraordinarily patient, dedicated professionals to make it happen. Many people are not interested in being involved. There is apathy and resignation; cynicism and, as often as not, other priorities. Then statutory bodies and authorities are frequently distrustful of community initiatives. There is a feeling that they are bound to be amateurish, unreliable, unrealistic and full of endless complications; not to mention a threat to the established way of doing things. However, it is vital to emphasise that under the community architecture approach it is not necessary for community groups to displace the 'establishment'. So much more could be achieved by creating partnerships. Community groups can often contribute vital elements, such as local knowledge, care and maintenance and, above all, sheer, unadulterated enthusiasm. The keys to the success of some of the projects I have seen seem to be, firstly, that the local authority went out of its way to be flexible in its attitude and to listen to local people before drawing up a planning brief. Secondly, the community groups followed strategies that won support and, thirdly, private business (for instance a building society) took the trouble to produce a balanced scheme. There is no doubt that the people I have met in schemes where they have played a leading role in the design and building have found a new sense of belonging, which then often produces a more relaxed and responsible community (in fact you can actually feel this in the infectious spirit which pervades these remarkable groups of people). This investment of effort gives tangible benefits to all concerned – to local authorities who find they spend less on the upkeep of their areas, and to the financial institutions who are secure in the knowledge that their investment in the future stability of the schemes is guaranteed. It is so hard sometimes to convey just what is possible through this

approach to those who haven't seen it for themselves. In a recent project I visited there was great cynicism and doubt among the residents until a group of them went and looked at a completed scheme in another part of the country, talked to the people who had been involved in the project with a community architect and then returned bursting with enthusiasm and inspiration to get on with their own particular schemes. As I mentioned earlier, one of the most encouraging aspects of involving people in the decision-making process affecting the environment in which they live, is the development of self-confidence. This can then lead to the creation of new economic activity and employment because the task of regeneration falls to the very people who can benefit most by the learning of new skills – those who are unemployed. This results in them not only restoring their areas to high standards, but by participating in the actual work they have the opportunity to acquire skills which they can then trade for wages after they complete their initial work.



DORIC TEMPLE AT SEGESTA

*'I think it is time to resurrect the principles by which classical Greece operated; in particular we should hoist the flag of Polyclitus from the highest tower block.'*

In Swindon, Lovells (the builders) and the Halifax Building Society have teamed up to redevelop a derelict area.

Ladies and Gentlemen, next year has been designated as the European Year of Environment. 1987 is also the International Year of Shelter for the Homeless with which Lord Scarman is closely involved. We have an opportunity, therefore, to do three things – to create a new renaissance in architecture; to launch a major campaign to save our heritage and to stimulate a whole host of local initiatives to promote community and economic development.

Taking the first ... I think it is time to resurrect the principles by which classical Greece operated; in particular we should hoist the flag of Polyclitus from the highest tower block. He said that

I do not for one minute underestimate the difficulties and complexities of the problems that face us. I know, for instance, of the considerable anxieties that exist within the architectural profession with regard to community architecture – chief amongst these is the worry that it could easily slide into a black economy provided by the not very good under a cloak of social idealism for those who want to obtain design on the cheap. Clearly it is most important to ensure that architects deliver a highly competent, professional job in the best sense of the word. However, I would make a plea that we look for the *opportunities* that exist, not just highlight the problems that may appear to be insurmountable. Above all, I would suggest that it is time to submerge differences, to put wise heads together and create stronger associations between those active in this field, rather than wasting time in rivalry and competition for publicity and scarce resources. Most importantly, we need to provide as much support as possible for those remarkable people who care passionately enough to be prepared to act as the driving force in these regenerative projects. They are the ones who top the technical expertise, whether of architects, lawyers, planners or surveyors. But there is an urgent need to provide greater access to technical expertise.

Some weeks ago I believe I got into a certain amount of trouble for suggesting that derelict inner city sites should be used for re-development in preference to greenfield sites. As you can imagine, I was deluged by paper from almost every substantial builder in the land! I still stick to what I said then, but perhaps I didn't emphasise the difficulties that builders can face trying to obtain access to these sites from local authorities. The secret, of course, is to develop *partnerships* where possible. Despite the difficulties, some of the largest building organisations are trying very hard against tremendous odds. Wimpeys and Barratts, for instance, are making special efforts and have the perseverance to keep going in partnership with local authorities and building societies.

'Proportion is not a matter of individual taste, but depends on mathematical laws of harmony which could only be broken at the expense of beauty'.

*'We have been led by the nose for long enough down a path which totally ignores the principles of harmony and the well-calculated relationship of the parts to the whole.'*

We have been led by the nose for long enough down a path which totally ignores the principles of harmony and the well-calculated relationship of the parts to the whole. Rhythm, balance and equilibrium have been missing for too long. We must recall what Ruskin said: 'Architecture is that art which so adorns the edifices raised by man that the sight of them contributes to his mental health, power and pleasure'.

The exact opposite has been happening for too long – people have been ignored. John Betjeman knew what he was talking about when he wrote that 'Human scale is the size God made the world for mankind's sake, not to frighten or intimidate. Every shape makes him feel human. The highest mountain in the world is of such a shape it makes him feel grand, and the diversity makes him feel his own variety.'

Can't we try and make mankind feel grand? Can't we raise the spirits by restoring a sense of harmony; by re-establishing human scale in street patterns and heights of buildings; by re-establishing those huge areas of what is euphemistically known as 'public open space' between tower blocks which lie derelict, festering and anonymous? Can't we restore people's pride; bring back self-confidence; develop the potential and very real skills of individual people in this island? This may all be a tall order, I realise, but how can any country survive and prosper unless it has an aim and inspiration? Let's make 1987 the start of a new renaissance for Britain – from the bottom up.

# MUSEUM ARCHITECTURE

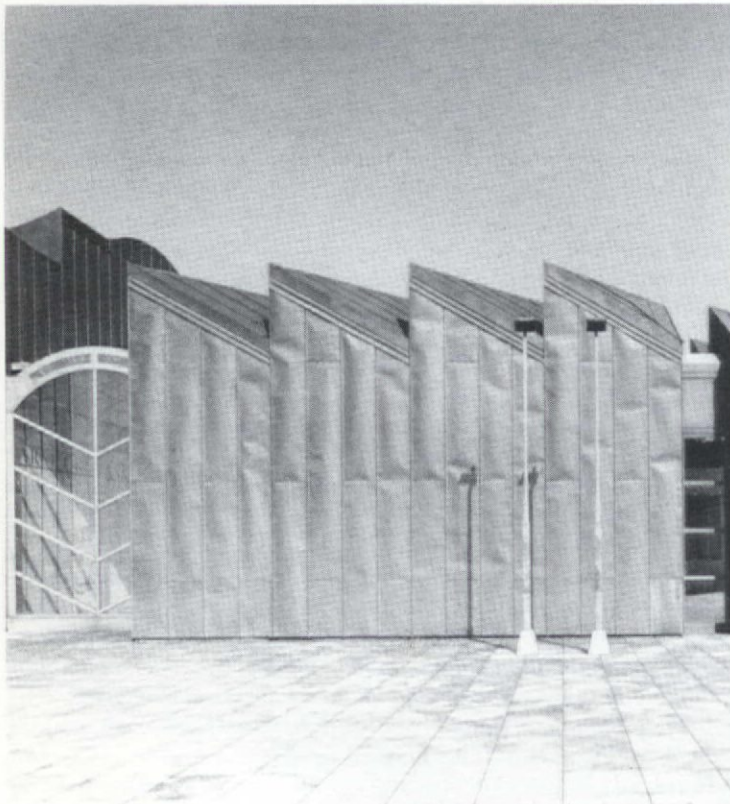
**I**F THE PURSUIT OF CULTURE HAS REPLACED THE observance of religion, then the museum may be considered to have taken the place of the cathedral in the modern heart. While Sunday attendances at church steadily decline, the major museums and galleries struggle to accommodate ever-increasing Sunday crowds. And while the vast and awe-inspiring cathedrals left to us by the societies of centuries ago fight their own running battle against physical decay and lack of funds, incurring, as at Ely, intense criticism of the 'commercialism' of their methods, the museums which trace their history only as far back as the late 18th century are busily involved in a glorious period of growth and expansion, attracting substantial financial input from both private and public quarters. At the same time, it seems we are witnessing a curious reversal in patterns of usage, and that as the cathedral adopts more and more the character of frozen cultural monument, frequented by silent overawed crowds of time-pressed visitors, the museum steadily expands as a vibrant meeting-place and centre for social exchange, as well as the focus of learned discourse and study making full use of the latest advances in the technology of storage and presentation.

Museum architecture, therefore, must appear to the architect as the most exciting field for exploration and experimentation. Offering the challenge of producing a totally functional and efficient space for social interaction, plus the potential opportunity of creating, with considerable public support, a cultural monument, it is not surprising if the museum has emerged over the last 10 years as one of the most fertile areas of new design and theoretical or philosophical discussion, generating a rash of

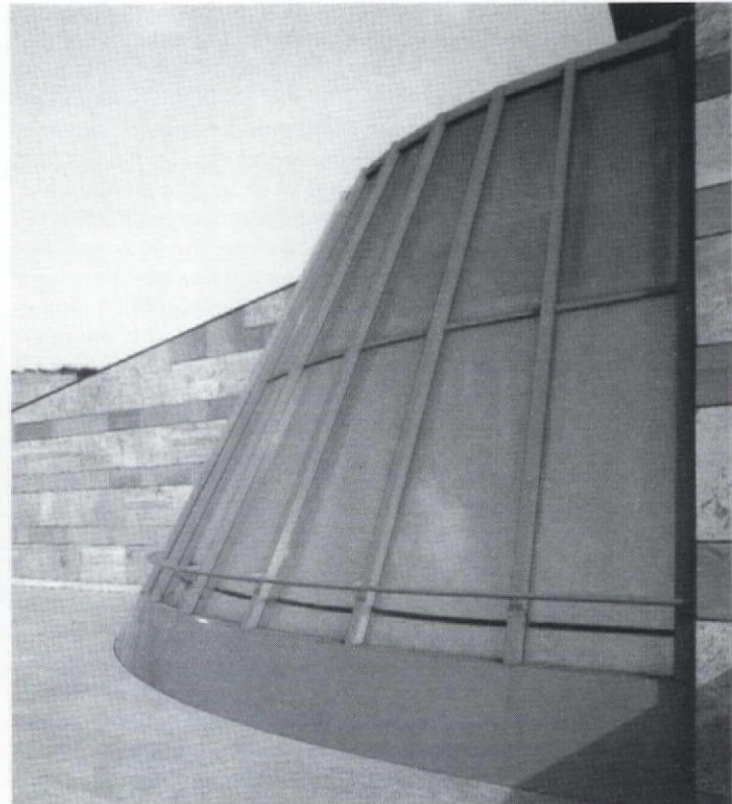
competitions and new publications.

This phenomenon is not restricted to any one country, or even one culture, although Germany may be regarded as having led the way in the field. The so-called Miracle Mile, in Frankfurt, a parade of historic villas converted into museums of all descriptions, is a unique development that should serve as a model for other cities. Heinrich Klotz, director of the Frankfurt Architecture Museum, attributes Germany's historic tradition of museum building to the political structure of the country, which, consisting of numerous semi-independent principalities, encouraged the proliferation of self-assertive public buildings. The Fridericianum in Kassel, points out Klotz, was the first independent new museum building in Europe, dating from the end of the 18th century. Birthplace of the museum proper, Germany went on to produce the magnificent, dignified 'temples to art' by Schinkel, Leo von Klenze, and Gottfried Semper. So it is appropriate that the museum should continue to exercise a particular power over the German imagination, and that new buildings should multiply – possibly a reaction, in part, to more recent events in the country's history, which, resulting in destruction and loss on a hitherto unprecedented scale, have led to a heightened concern for the preservation of cultural heritage.

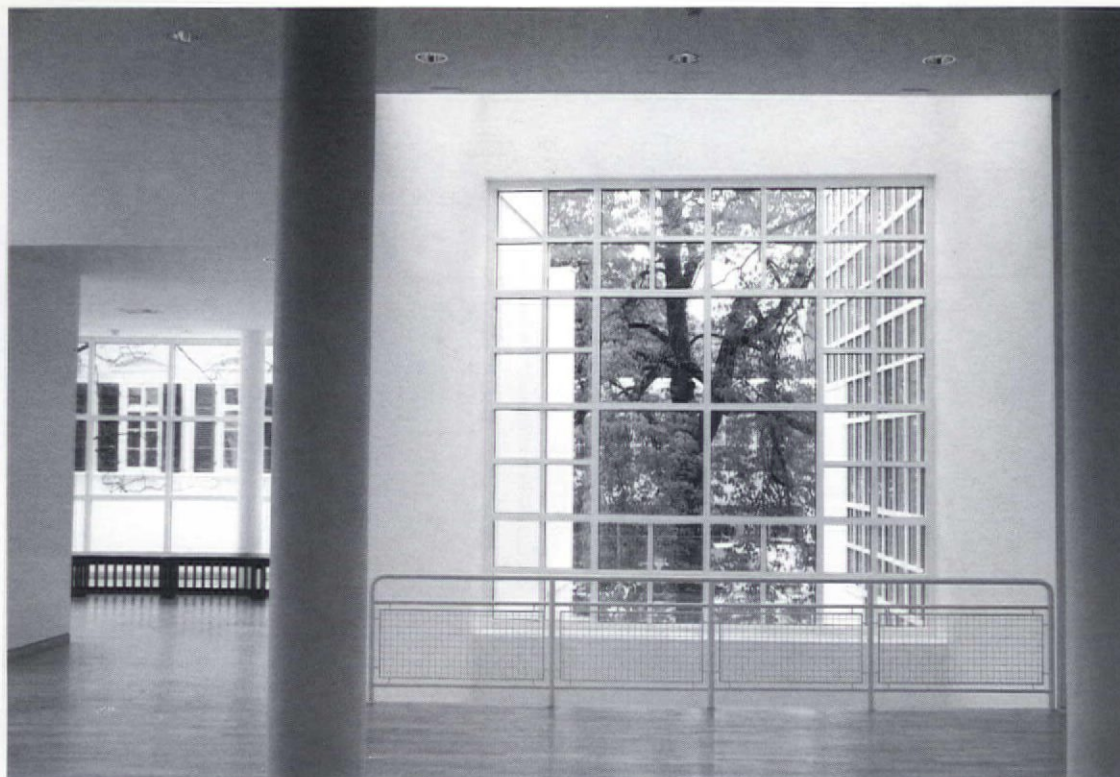
Aside from Germany, some of the most exciting architectural developments in other countries have been embodied in projects of museum design. For example, the whole growth and exploration of Post-Modernism in America may be traced, to a large extent, in the museum projects of architects such as Richard Meier, of the New York Five (his Fine Arts Museum, Atlanta,



HANS HOLLEIN, MUNICIPAL MUSEUM, MÖNCHENGLADBACH, 1972-82:  
EXHIBITION HALL WITH SHED ROOFS



STIRLING/WILFORD, STAATSGALERIE, STUTTGART, 1977-82:  
OUTSIDE WALL OF ENTRANCE HALL



RICHARD MEIER, ARTS &amp; CRAFTS MUSEUM, FRANKFURT, 1979-85: INTERIOR

Georgia), or Robert Venturi, whose Allen Memorial Art Museum, Oberlin, Ohio, designed with John Rauch, was completed in 1976. Across the Atlantic, Britain's internationally best-known architect, James Stirling, has built his reputation largely on museum projects, whilst the important Japanese architect, Arata Isozaki, has also made some of his most striking statements through the medium of museum architecture. Indeed, we are witnessing the growth of an international network of major cultural centres, and monuments to contemporary architecture, that might be interpreted as an updated version of the 18th-century Grand Tour.

On the other hand, it may be asked whether the whole museums 'boom' is not really an unhealthy manifestation of a chronic social malaise, an obsessive interest in the past and its achievements, indicative of cynicism and lack of confidence in the future. But, with the whole tendency veering away from the concept of the museum as mere container of its historical or artistic contents, towards a much more assertive and assured treatment of the building and its contents as one complete art form, looking essentially outwards into the community and a future world, this is a position that can scarcely be maintained. The special achievement of the museums of the last generation is the confidence they assert in the potential achievements of generations to come, and the provision they make for this potential to be realised. *ECM*

The following extracts are taken from a new book by Josep Montaner and Jordi Oliveras, *The Museums of the Last Generation*, which publishes in part recent research carried out by the Department of Aesthetics and Theory of Architecture at the Barcelona Escuela Técnica Superior de Arquitectura. In their introduction, the authors discuss the characteristic traits of museums designed in the last ten years (1975-1985), or generation.

#### **The programme for a contemporary museum**

Since the 1970s, museum programmes have been transformed and have become more complex. The conception of a museum consisting solely of exhibition spaces has become progressively

less satisfactory. A series of new needs require a richer programme. The museum, obeying a genuine process of desanctification and opening up to the public, is becoming less a place for the direct contemplation of works of art, and more a cultural focus providing space for work, learning and study.

Closely related to this shift, which converts the museum from a permanent exhibition space into a place of work, study and research, is the need for temporary exhibition spaces on the one hand and, on the other, large spaces for the storage and conservation of objects so that they can be studied even if they are not on permanent show.

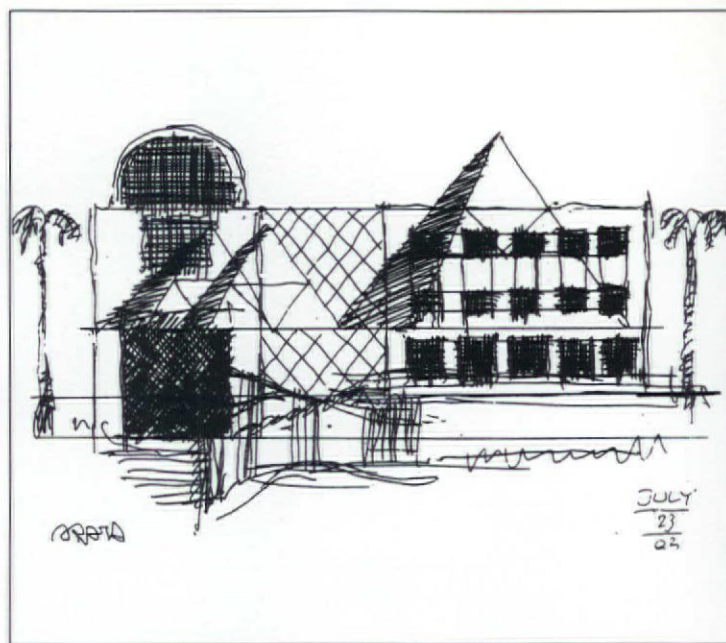
From 1970 onwards, the culture and technology of communications became part of the programme for museums and exhibitions. A whole new series of spaces and equipment became essential: cinema video rooms, audio-visual rooms, etc.

Areas devoted to the sale of catalogues and reproductions, cafeterias, restaurants and other services have also become indispensable in buildings that have taken on retail functions. Partly owing to the contemporary phenomenon of mass tourism, visitors have become more abundant, museum programmes have diversified and there is a demand for a clear spatial structure to enable the public to choose which rooms they want to see or which services they want to use, thus creating the need for a large entrance hall to fill this role. This increase in the facilities offered creates a parallel need for more administrative services. This increase in the facilities offered creates a parallel need for more administrative services.

On a different note, another innovation in the design and running of contemporary museums is the broadening range of themes a museum can handle, going far beyond the plastic arts to include the decorative arts, architecture, industry, science, technology, cars, ships, planes, photography, film, anthropology, and so on. In this sense, even if the existence of scientific museums as opposed to art museums is not new, their proliferation since the 1950s is; and so is the great attraction they hold for the public and the power of science and technology museums to



HANS HOLLEIN, MUSEUM OF MODERN ART, FRANKFURT, 1983: VIEW FROM THE PEDESTRIAN ACCESS TOWARDS THE MUSEUM



ARATA ISOZAKI, MUSEUM OF CONTEMPORARY ART, LOS ANGELES, 1982-86  
PRELIMINARY SKETCH

form a link with the spirit and desires of our times.

In this respect, some museums devoted to collecting objects of industrial production tend to exploit the more participative and festive aspect of cultural buildings. The value of the work of art and the ritual of contemplating its aura disappear completely.

Related to this broadening of the definition of a museum exhibit is the birth of the ecomuseum, closely linked to the development of disciplines such as industrial archaeology and anthropology.

Innovations in the spatial organisation of art museums were induced by the innovative elements in art itself in the 1950s and 1960s: the size of works by North American Expressionists, the spirit of Pop Art, Hyperrealist objects, Land Art, Minimalism, Conceptual Art, Video Art, happenings, have all broken the schemas and concepts of traditional works of art to an even greater extent than the work of the 1920s.

The path travelled in the last few years has tended to redefine the traditional idea of a museum. Today there are two opposing tendencies: on the one hand, the 'modern' tendency that wants to continue the paradigm of the Pompidou Centre (also expressed in the Sainsbury centre for the Visual Arts, 1974-1978, and the new museums of science and technology) supporting flexible, open museums, and advocating the process of desanctification of the work of art and the role of the contemporary museum as a place for the production and consumption of culture; and, on the other hand, the perseverance of the traditional idea of a spatial structure based on rooms and corridors permitting an ordered presentation of the works and retaining the sanctified image of the work of art.

#### Flexible spaces versus rooms and corridors

The architecture of the Modern Movement responded in various ways to the requirements imposed by the new interpretation of the work of art. The innovations were to be found in two projects by masters of the Modern Movement: the 'Museum of Unlimited Growth' (1939) by Le Corbusier and the 'Museum for a Small City' (1942) by Mies van der Rohe. While Le Corbusier in his project for the Mundaneum (1929), and to a lesser extent in his later

projects and buildings such as Ahmedabad (1952-1956), Tokyo (1957-1959) and Chandigarh (1964-1968), emphasised the design of the building by means of the proposed circulation and the typical section this would give, Mies proposed a fluid space providing flexibility under a single roof, which was partially achieved in Cullinan Hall in Houston, Texas (1954-1958) and completely achieved in the New National Gallery in Berlin (1962-1968).

To a great extent, museums are spaces for the circulation of the public, so that the relationship of entrances, corridors, vertical and horizontal connections, ramps, etc., to the exhibited works constitutes a fundamental element of the building. It was on this realisation that Le Corbusier based his proposal for a spiral itinerary.

Le Corbusier's idea for his Mundaneum was too rigid; like the 18th and 19th-century museums, it lacked the space necessary for a total understanding of the work exhibited, and the possibility of different and partial routes by which to view the collection, relying on interconnecting spaces rather than an imposed itinerary.

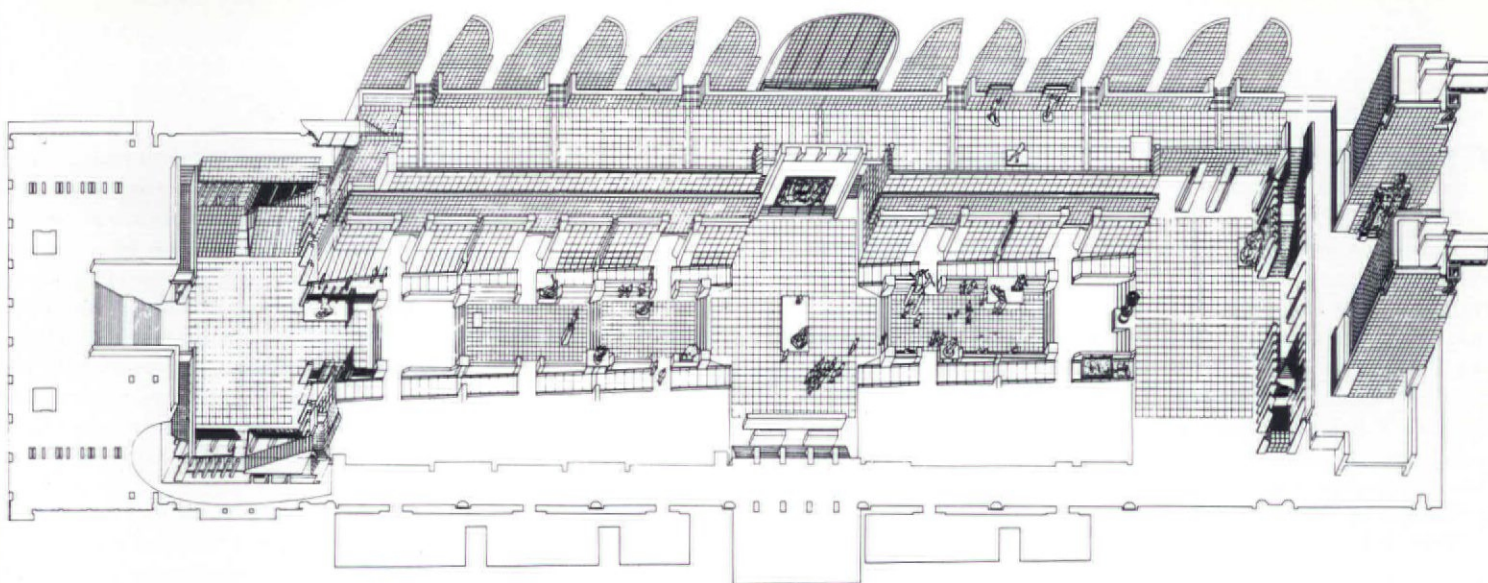
But despite the increasingly innovative ideas for flexible spaces giving various circulation alternatives and even providing for expansion, the more recent examples of museum buildings use more or less traditional rooms, particularly for paintings.

#### Display and conservation of objects

The exhibiting of art works and valuable objects must concord with what at first sight seems contradictory: their protection from an environment which discourages their conservation. The architecture must control the environment to enable both display and conservation.

After an increase in enclosed rooms solely illuminated with artificial lighting, we now find greater care taken in the more recent museums in the design of the section of galleries and their roof structures which combine natural and artificial light and therefore contribute to climatic control.

Another aspect of special importance to museums is the way the objects are displayed: the disposition of support systems, pedestals, showcases, etc.



AULENTI/ROTA, GARE D'ORSAY MUSEUM, PARIS, 1980-86: AXONOMETRIC

The difference between a museum and a market or a simple container lies precisely in the fact that its architecture has to complement, or even to act as a foil for the object on exhibition.

#### The museum as a city monument

Finally the museums of the last 10 years distinguish themselves quite clearly from their predecessors. This applies both to their own form and to their contextual situation. In the majority of contemporary museums, the architecture that predominates is either figurative recreation or typological recreation. Neutrality is abandoned in favour of encouraging spatial diversity and enhancing the architecture itself. In many cases the interior is no longer neutral but rather takes on an individual quality.

The concept which synthesises these figurative aspects of the buildings with concern for their urban role is that of the monument as it is defined by Aldo Rossi in *The Architecture of the City*. The museum today fully expresses its role, as a public and cultural centre, revitalizing the city.

The respect for the urban and geographical environment – the stress on contextualism – is predominant in many of the more recent museums. Some of these are extensions or remodellings and rely on pre-existing architecture. Consequently, the landscape, the city and the existing architecture are seen as positive and dependent data, as decisive references. In this way they extend the Italian tradition: the idea that museums should be located in old, existing buildings, respecting the environment.

Today's museums, presented as creative works, tend to be total art forms; they are an excellent arena in which to express the different currents in contemporary architecture. A survey of these museums constitutes a panoramic view of the different discourses within which the architectural elites operate.

Significantly, the theme of the museum has been predominant in the work of two distinguished European architects for the past 15 years. The work of Hans Hollein (Mönchengladbach, Frankfurt, Teheran, the Freud Museum, etc) reflects the search for a total work of art: the capacity to synthesise materials, forms, and poetics from different sources which undoubtedly comes from his

knowledge and participation in the artistic avant-garde of the 1960s and 1970s. James Stirling, who has worked extensively on museums (Düsseldorf, Cologne, Stuttgart, the Tate Gallery, Fogg Museum, etc) has developed a synthetic style by combining various elements: High-Tech with traditional materials, Beaux-Arts spaces with Modern ones, abstract with figurative elements etc, creating works in which both eclecticism and the desire to please the public are essential. Perhaps the two museums which best represent the characteristics of this last generation are the Municipal Museum in Mönchengladbach by Hollein and the Staatsgalerie extension by Stirling. Both show how the increasing complexity of the museum programmes requires a variety of solutions. The first tends towards a volumetric disintegration and dissemination; the second maintains a certain hierarchy and order to express the diversity of the whole.

The architecture of museums plays as great a role in discussion within the architectural discipline as it does within the cultural politics of the industrialised world. In this sense, the politics involved in the German museums, whose history goes beyond the past 10 years to form part of a long tradition dating through the post-war period, the growth of Paris as a cultural centre, and the special development of cultural buildings and museums in North America, all express the strength of various traditions of museum politics today. The sheer number of competitions for new museums – particularly in West Germany: Cologne, Düsseldorf, Stuttgart, Frankfurt – reveal the diversity of approaches within architecture and bear witness to the crucial role these buildings play today.

Ultimately, we find in the museum building a synthesis of various significant aspects of Post-Modernism: cultural politics, mass tourism and the mythification of travel, the search for figurative value in architectural history and the necessity for spaces and forms to house valuable objects, spaces and forms that interrelate with the work of art, with the object rescued from the commonplace, with history, with the public and its collective memory. A space for the synthesis between art and architecture has been realised in the contemporary museum.

# MUSEUM ARCHITECTURE CONTINUED ...

## the contemporary debate

**T**HE VAN ABBE MUSEUM IN EINDHOVEN, WHICH houses a famous collection of modern and contemporary art, celebrates its 50th anniversary this year with serious discussions about rehousing a part of the overgrown collection in an entirely new museum of modern art. This provided the opportunity, at the end of October, for an extended, international debate on the whole subject of museum architecture, hosted by the Eindhoven University of Technology, and organised jointly by the two institutions, with sponsorship from the Ministry of Culture, Knoll International, and Philips. The aim was to focus public attention not only on Eindhoven and its specific problems, but also to engage it in a more general assessment of concepts and achievements in the whole museum 'boom' of the last decade or so.

Attended by an international cross-section of architects and artists, administrators and politicians, the conference provided a platform for a number of well-known figures from different European countries. The historical address given by **Geert Bekaert**, Professor of History of Architecture at the University, lifted the curtain on a series of intellectual duals between experts in the field and the variety of key problems felt by them to demand a concerted attack. **Johannes Gachnang**, co-director of the Castello di Rivoli Museum in Turin, set a controversial note by adopting a stance severely critical of architects involved in museum-building. He stressed that the success and quality of modern museums – indeed, museums from all ages – depended primarily on the management of services, circulation, access, and lighting, while the architecture itself should be subordinate to these considerations. This especially in view of the fact that requirements for the exhibition of artworks change so much and so fast that there is little point in designing for a very formal disposition of gallery spaces. Rather, flexibility should be the operative concept, allowing the work of the artist to dominate, without the achievement of the architect obtruding on the viewer's consciousness. Gachnang demanded to know why the basic problems of smooth functional operation had still not been adequately tackled and remain unsolved, suggesting that the architects were really more interested in building monuments to themselves than in serving artists and public.

**Rudy Fuchs**, director of the Stedelijk Van Abbe Museum itself, and also of the Castello di Rivoli, reinforced Gachnang's point that it is the contents of the museum which are all-important. Housed there for the double purpose of conservation, through which an evaluation of the contemporary might be achieved, and for opening up the possibility of a direct cultural exchange, the artworks and artefacts constitute the very essence of the museum, without which its existence becomes meaningless. Contrasting Richard Meier's new museum in Atlanta with the Sir John Soane Museum in London, he defined the ideal conditions of exhibition in terms of heterogeneous composition within a structure rich in lighting, volume, and colour variety. This led him to a conclusion substantially differing from Gachnang's – a plea for architects to accord the art contents the greater respect by *not* deferring to them, but setting them off to greater advantage by creating buildings of character and atmosphere around them. He rejected the museum of white walls for one of radical statements.

**Hans Hollein**, the Vienna-based architect with a number of internationally important museum projects to his name, further elaborated the concept of the museum as a total work of art, as opposed to a divorce between contents and structure. Taking his modern art museum at Mönchengladbach as exemplar, he argued

for variety in height, light, and size between the different rooms. While the neutral colour white is used here for the exhibition spaces, it is thrown into characterful contrast by the use of colour in areas of other activity. Hollein also raised the issue of the integration of the museum building into the surrounding landscape, drawing attention away, briefly, from consideration of the relationship of contents and interior to an assessment of the exterior and its contribution to the outside environment. He illustrated this point with reference to his energy museum at Essen, the art museum at Mönchengladbach, and the project for a new modern art museum in Frankfurt on which construction is due to start next December.

Hollein was succeeded by another architect, **Roland Simounet**, based in Paris and responsible for the prize-winning conversion of the Hôtel Salé into the new Picasso Museum. Simounet spoke of the problems of creating an efficient, functional museum within a pre-existing historic building of strong character, which he had faced in this project. Although the brief had been very narrowly defined, he had in some ways enjoyed an unusual freedom, in that he had the work of only one artist to deal with, giving a greater unity to the scheme. While retaining the original spatial layout of the 17th-century building, he had scrapped the decorative programme and concentrated on the creation of a pleasant and explanatory walk through the chronologically arranged Picasso works, articulated by a variety of access and exit points.

**Lothar Baumgarten**, artist, and **Walter Nikkels**, graphic designer, both from Düsseldorf, gave an interesting insight into the artist's position in the debate. Nikkels quoted Stirling's Staatsgalerie in Stuttgart as an example of an overdesigned structure, oppressive of its contents, that was typical of much modern museum architecture. His endorsement of the arguments of the museum directors who had spoken earlier in the day was amusingly illustrated with photo documentation intended to show just how bewildering this situation can be for the visitor, unable to distinguish between the art object itself and its background.

Unfortunately **Richard Meier**, New York architect, was unable to be present in person, although he supplied a video tape and answered the public's questions over the telephone. As an architect, he approached the question from an angle which threw into relief the character of the museum as monument; and, after the criticism that had been passed on architects, it did seem important to emphasise the scale of the impact that the museum makes on the environment, and its role not only as a container, but also as an autonomous cultural centre and landmark in the city.

Certainly, the ideal museum has not yet been built. While the Eindhoven conference was an invaluable occasion for discussion of the central issues, it did rather highlight the strong differences of opinion that exist, and the intense diversity of requirements that have to be catered for, in such a way as to cast the possibility of ever achieving a perfect answer under a somewhat murky light.

(Reportage by Emanuela Magnusson)

The international scope of the debate at the Eindhoven University of Technology is reflected in the new book from which the extract on pages 37-39 is taken: *The Museums of the Last Generation*, by Josep Montaner and Jordi Oliveras, published by Academy Editions, London, 1986, 144 pages, b&w and col illustrations, paper £15. Other recently published books on the subject of museum architecture that will be of interest are Academy Editions' *New Museums in the Federal Republic of Germany*, by Heinrich Klotz and Waltraud Krase, and Hannelore Schubert's *Modernen Museumsbau: Deutschland, Österreich, Schweiz*, published by Deutsche Verlags-Anstalt.

# NIKOS MITSAKIS

## and the renewal of Greek architecture



ELEMENTARY SCHOOL, SELINUS, 1926

### Andreas Giacumacatos

The programme for the construction of new school buildings was a major achievement of the reformatory programme of the second governorship of E Venizelos (1928-32). On the initiative of the Minister of Education, G Papandreu (1930-32), a ministerial Design Office was founded with the collaboration of some of the most important exponents of the 'new architecture' movement. The work of this office played a vital role in the creation of an autochthonous 'tradition of the modern' which was recognised internationally during the 1930s, and represents not only one of the most significant achievements in the historiography of neo-Hellenic architecture, but also a notable contribution to that of European rationalism. However, countering the demand for a dialogue with contemporary European experience, was the pressure to create a sense of continuity with the neo-Hellenic architectural heritage.

**I**N NEW SCHOOL BUILDINGS, AN IMPORTANT PUBLICATION edited by the rationalist Patroklos Karantinos in 1938, particular attention is paid to Nikos Mitsakis,<sup>1</sup> an architect who played a prominent role in the renewal of school architecture. Amongst his first known projects are two Elementary schools in Kastoria and Selinus (1926). These schemes mark a precocious move away from established stylistic models. The search for an autochthonous architectural character, alien to the plain rhetoric of the previous Neoclassical models (cf the Kallias schools), is expressed here with differential stylistic results, clearly influenced by two leading figures in neo-Hellenic architecture, Aristotelias Zachos and Dimitris Pikionis. The window arches and entrance portico of the school in Kastoria express with rustic sobriety the 'neo-Byzantine' style of Zachos, quite different from that of the European 18th and 19th-century revivals. The Zachos

version looks to the testimonies of a minor Greek architecture (that of the early Middle Ages), depository of ancient popular traditions, while the European revivals were based on the formal opulence and rich polychromatic decoration of the great monuments of Byzantine civilisation.

Notwithstanding such sporadic signs of attention to the teaching of Zachos, Mitsakis has revealed, since his professional exordium (especially in the school at Selinus), an elective affinity with Pikionis, with whom he enjoyed a friendly relationship dating from their student years at Athens Polytechnic. Indeed a main characteristic of his work from 1926-28 is its ideological parallelism with Pikionis' experience – a parallelism rather than a cultural dependence. The formal archaism of works such as the schools at Selinus (1926), Nea Kokkinia (Piraeus, 1929), Naxos (1927) and Kefalovryssi (1928), and the influence of insular



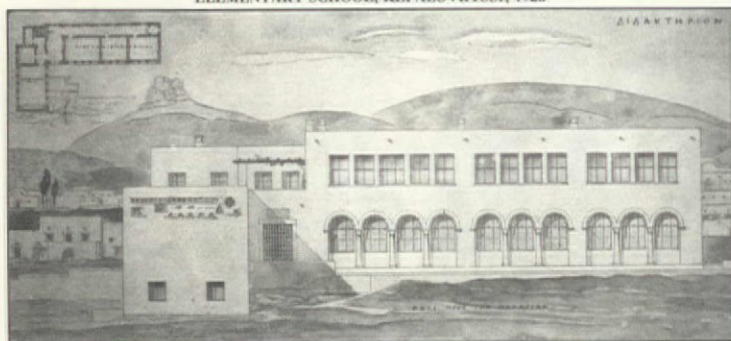
ELEMENTARY SCHOOL, KASTORIA, 1926



TECHNICAL SECONDARY SCHOOL, NEA KOKKINIA (PIRAEUS), 1927



ELEMENTARY SCHOOL, KEFALOVRYSSI, 1928



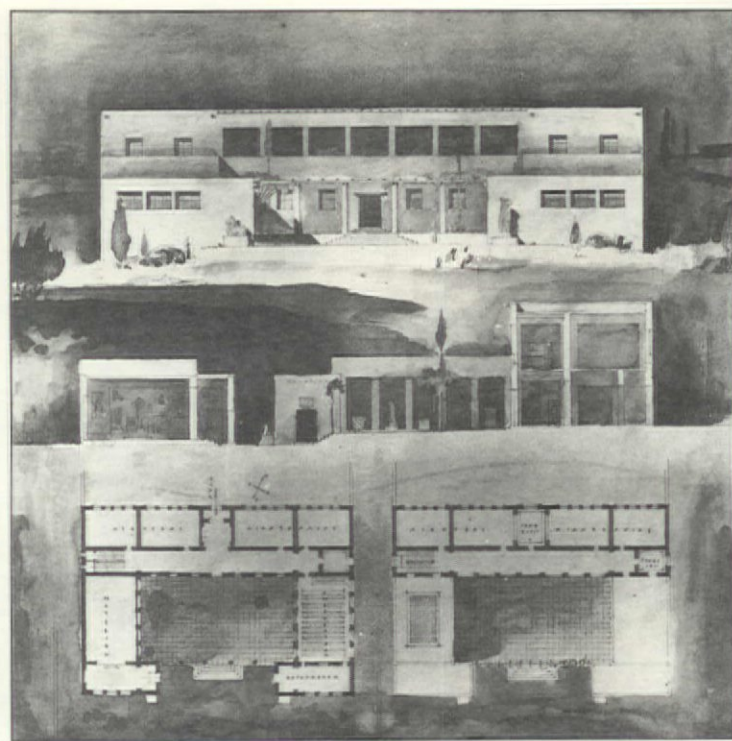
GYMNASIUM, TINOS, 1927

architecture as expressed in the schools of Tinos (1927) and Amaliada (1928), as well as in the aforementioned schools, are a respectful gesture to the 'style of Priene' proposed by Pikionis in the Karamanos house (1925) and his exhortations for a study of insular architecture that would stimulate the formulation of an architectural language both expressive of the contemporary age and, simultaneously, deep-rooted in an autochthonous tradition.



D PIKIONIS, KARAMANOS HOUSE, ATHENS, 1925

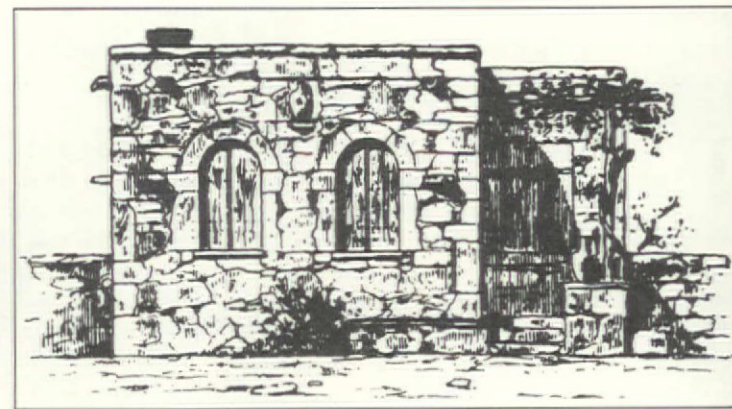
In a curriculum vitae of 1934 that constitutes the only theoretic enunciation of his architectural ideology, Mistakis himself admits working to those terms of reference. Of the school at Mevlethane (Thessaloniki, 1929), he writes: 'I discerned the extraordinary potential of rhythm in architecture, a potential that I was able to elaborate later on with major plastic freedom at the school complex Aghia Sofia in Thessaloniki (1932), identifying the building organism with the constructive programme. An analogous elaboration of the Archaic is found in the schools at Selinus and Kefalovryssi; and at Tinos and Marla, and the houses for N K at Elliniko and S P at Psychiko, the Insular predominates; whilst the gymnasium at Naxos (1927) exhibits a profounder comprehension of the spirit that distinguishes the architecture of the place. The closed courtyard, created by the placing of the museum and amphitheatre to each side of the entrance, lends an intimate atmosphere, and through a graduated articulation and the tonal richness of the voids on the superfaces, the facade dissolves into a



GYMNASIUM AND ARCHAEOLOGICAL MUSEUM, NAXOS, 1927

calm undulating movement within the symmetry of the design.'

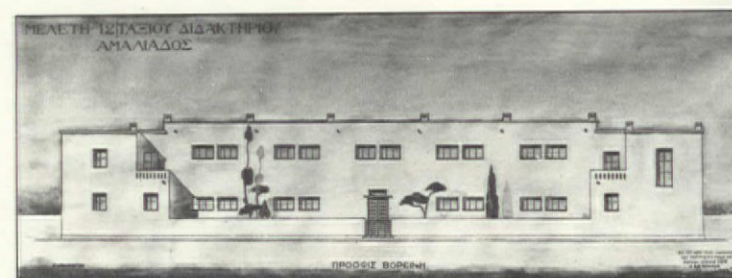
The Naxos gymnasium, housing the archaeological museum, proposes a symbiosis of Mediterranean and classicist components without precedent in contemporary Greek architecture and draws a qualitative differentiation that contrasts with the pedantic philologism of Pikionis' reappraisal of the popular building methods of Aegina as seen in his Moraitis house (1921-23). In this



D PIKIONIS, MORAITIS HOUSE, PIRAEUS, 1921-23

gymnasium the classicist language is purified and reduced to a delicate framework, in order to present the courtyard as an ancient patio, following models from domestic architecture.

In 1928, Mitsakis designed the Amaliada School, again on a symmetrical plan, but without the archaic references. This building certainly represents the most advanced decantation of the



ELEMENTARY SCHOOL AND GYMNASIUM, AMALIADA, 1928

architectural language in a purist sense during the first phase of Mitsakis' activity, but it would be wrong to take it as a document of a precocious adhesion to rationalist culture.

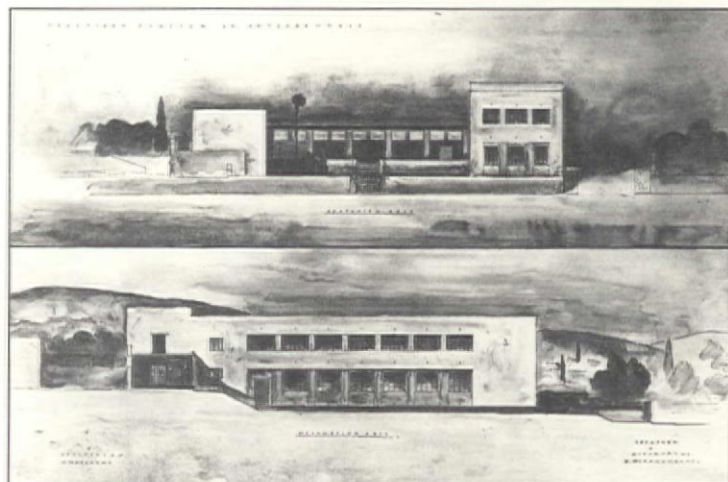
Still in 1934, in the same curriculum, Mitsakis speaks about his own 'instinctive reaction to the intimate and indiscriminating repetition of the architectural forms of the West, whether good or bad, emphasising in this way his desire to root his own work in an autochthonous tradition. This vindication of a discriminatory approach to the rationalist experience constitutes a distinctive element of Mitsakis' personality as well as of Pikionis'. Particularly significant, is the fact that neither of them adhered to the Greek group CIAM (International Congress of Modern Architecture), even though they made remarkable contributions to the affirmation of new architecture and to the formation of that generation of new rationalist architects (Pikionis through his teaching, and Mitsakis through the example of his work).

The work of Pikionis (to whom Giorgio de Chirico attributed 'una profonda intelligenza da metafisico') and of Mitsakis too, seems to express a diellenic ideal, which by the proposition of values assumed as dihistorical, aims to reaffirm a national identity, as opposed to the mannered 'Hellenism' of the late historicist permanences, legacy of an imported architectural culture (mainly German). The discovery of the 'style of Priene' and of Mediterranean insular architecture is nothing but the re-evaluation of an elementary construction art, rooted in the aesthetic sensibility of a people and depository of a 'rationalism', or main spiritual value of an uninterrupted tradition, against cultured 'neoclassicism' which, since the years of national independence, had constituted the 'new tradition' of Greek architecture, founded during the Ottonian period by the work of the same Bavarian artificers of Munich – the new Athens of Ludwig I.

Mitsakis' periodic and contradictory relationship with European rationalism during the 1930s, should be assessed in the same cultural perspective. His library illustrates his awareness of the 'modern movement' and particularly of Le Corbusier. However this interest is substantially coloured by a critical vision that tends to pinpoint within new architecture those ancestral connections with Mediterranean civilisation. This was enunciated in a thesis delivered on the occasion of the Athens' Congress in 1933; and it is not without significance that the master whom Greek architects most frequently look to is Le Corbusier.

The respect of *genius loci* is the distinctive note of the school complex Aghia Sofia in Thessaloniki (1928-32). This complex

echoes the 'neo-Byzantine' stylistic choices that permeate the reconstruction of Thessaloniki, adapting them to the structural typology of reinforced concrete and integrating them with elements of a new architectural language. In neither project is his use of neo-Byzantine philologically rigorous. It merely evokes various aspects of tradition, transposing them into an architectural language depurated of the multimaterial chromatism found in other neo-Byzantine revivals and reduces them to an essentiality of structural frameworks, which combines the technique of reinforced concrete with a language permeated with historical reminiscences. In this way he achieved an ingenious conciliation between functional data and architecture of the memory.



SCIENTIFIC SECONDARY SCHOOL, AMBELOKIPI (ATHENS), 1930

The Science Lyceum at Ambelokipi, outside Athens (1930), serves as a catalogue to the possibilities of a language deeply rooted in tradition yet corresponding to a modern sensibility, as experimented with by Mitsakis. Whilst it is an emblematic work, representing the confluence of two distinct streams of research (one of a Mediterranean modern architecture which reinterprets the lesson of formal austerity practised on the islands and one which following Pikionis' direction tends to conciliate a classicism mindful of the 'Priene style' with modern constructive techniques), the Ambelokipi lyceum tries for new concordances between different expressive areas, but goes no further. It remains essentially an architecture conceived in terms of compact volumes and surface treatments, skilfully formulated on the varying relation



SCHOOL COMPLEX 'AGHIA SOFIA', THESSALONIKI, 1928-32

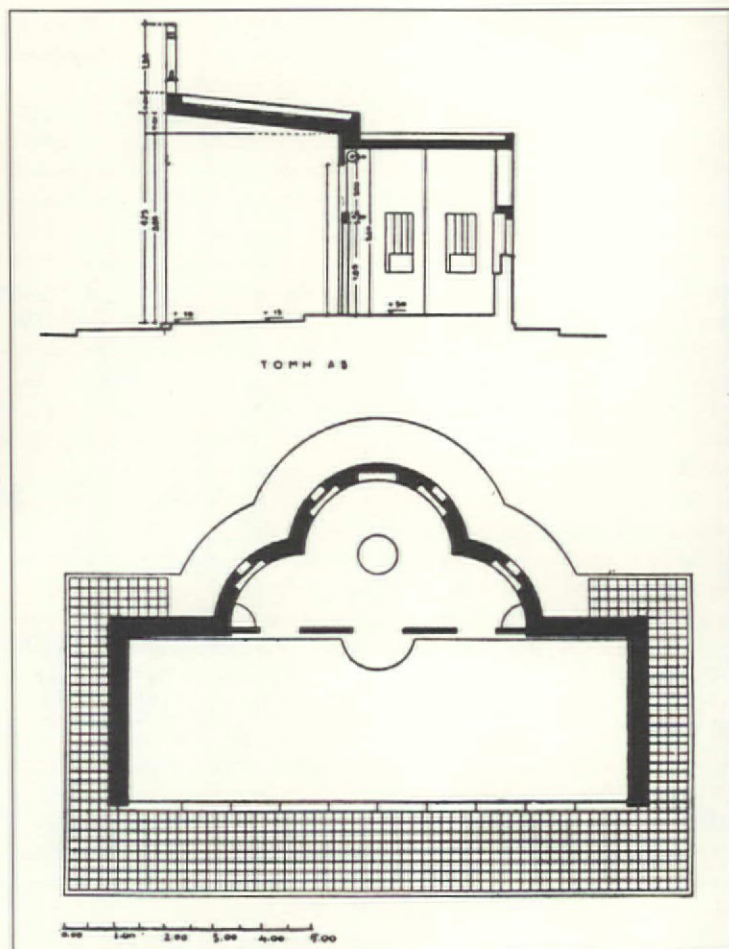


GIRLS' SUPERIOR SCHOOL, THESSALONIKI, 1933

between solids and voids, modulated in accordance with proportional schemes of classical matrix.

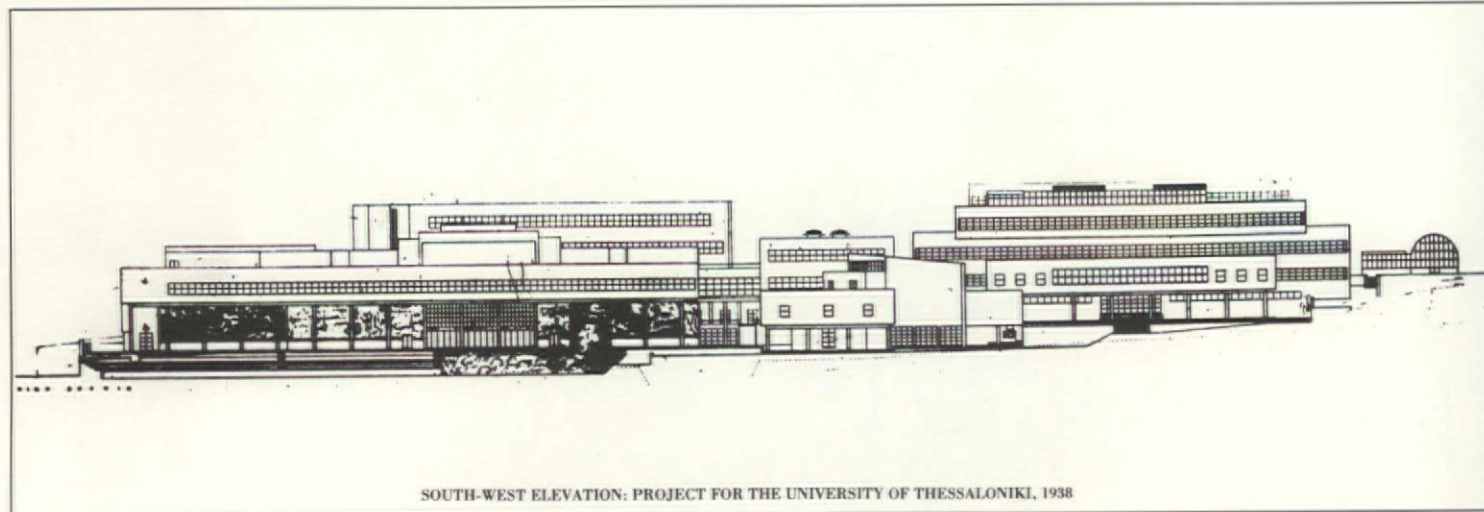
In 1933, in the ambit of his production for the Ministry of Education, (which includes over 30 known school buildings), Mitsakis signed the contract for the Superior School in Thessaloniki, an emergent episode and one during which he had most contact with European rationalism. In this school, which gives the exact measure of a mature and refined assimilation of the rationalist language, Le Corbusier quotations are combined with a definition of architectural form as an expression of constructive data and functional analysis close to the poetics of *Neue Sachlichkeit*. An exemplary record of Mitsakis' design capacity is seen here in his successful method of shattering the rigid parallelepiped volume of the north front looking onto the street, by wisely creating an orchestration of overhung volumes. The demand for objectivity already seen in the south facade, finds full expression in the interior, where the structure of pilasters and beams that support the floors is left visible.

Another emergent episode that deserves note is the chapel built in 1934 for the school complex Nomikos in Athens, a work of the architect Panzaris. In collaboration with the painter Spyros Papalukas, Mitsakis translates the typological and formal elements of Byzantine religious architecture into modern forms. While Papalukas recovers the chromatic brightness of the Byzantine fresco tradition, he strays from the folkloric philologism characteristic of the work of his contemporaries such as Kontoglu and his school, even if he assimilates elements from 'popular' art in line with other European *repêchages* of the great patrimony of popular painting (cf Marc Chagall). Mitsakis transposes the volumetric



OPEN AIR CHAPEL OF THE SCHOOL COMPLEX 'NOMIKOS', ATHENS, 1934

aggregations of Byzantine architecture to an elementary geometry emphasized by an analytical process which decomposes the constituent elements of the traditional ecclesial organism. The volumes of the trilobated apse (the traditional 'ieron' accessible only to the priest) formed by a semicylinder joined to two quarters of cylinder, are clearly separated from the volume of the nave by the hypostasis wall. This frontier marks a boundary between closed and open space. The nave, covered by a sloping plane (possibly to allow a better view of the ceiling frescoes), is entirely open to the west, which, for the orthodox faith, is a decidedly innovative solution in its prefiguration of a collective liturgy that tends to qualify even the courtyard of the school complex as a meeting point of the believers. 'Instead of a closed chapel', writes Mitsakis in his curriculum vitae, I designed a covered 'ieron' something



SOUTH-WEST ELEVATION: PROJECT FOR THE UNIVERSITY OF THESSALONIKI, 1938



INDUSTRIAL ECONOMICS SCHOOL, ODOs AG SOFIAS AND KOROMILA, THESSALONIKI, 1939-41

like an altar, so that the 2,000 pupils can assist and really participate to the liturgy.'

In the work of Mitsakis, like that of Pikionis, during the second half of the 1930s, the quest for a national identity is marked by a synthesis of the 'ecumenist spirit' of the modern movement with the 'ethnic spirit' of popular architectural models like those of the Macedonian house which, due to their broad diffusion throughout those areas subject to Turkish civilisation, can hardly be considered as national but represent on the contrary in the Balkans a kind of international 'koine' of the popular.<sup>3</sup> Nevertheless, in his last school buildings, around 1940, Mitsakis reconfirms a populist orientation, however different from that based on the Macedonian tradition. Indeed, they express a modest building prose which, appropriating the construction manners of the rural

house, is in sympathy with architecture of the site.

Mitsakis' entire oeuvre demonstrates how little he was bound by aesthetic apriorisms and how his adhesion to rationalist principles was never conditioned by a doctrinal dogmatism but rather by constructive commonsense, sensitive to the problems of cultural origin and to relations with a given site. Any transgressions from the orthodox point of view linked to European rationalist experience, always appear to be dictated by the individual nature of the subject and a necessity not to prevaricate the environment's character (this is particularly valid during his 'populist' episodes, eg the reconstruction of Mega Spileo monastery in 1935). The coherence of Mitsakis' intellectual approach, the rigour of his research, is all the more remarkable if one considers that a project such as the buildings for Thessaloniki University, 1938 (which represents an advanced level of elaboration of a design method used by Le Corbusier for the Palace of the League of Nations in Geneva and for the Palace of Soviets in Moscow) was designed during the years of Metaxas' dictatorship (1936-41), that is to say during a period of general withdrawal from Greek architecture towards a show of rhetorical classicism and a populism full of folkloristic and scenographic inflexions.

*This article is based on a volume by Andreas Giacumacatos and Ezio Godoli, L'architettura delle scuole e il razionalismo in Grecia, Edizione Modulo, Florence, 1985. Andreas Giacumacatos, born in Piraeus (Greece) in 1955, studied architecture at the Faculty of Architecture, University of Florence and received his degree in 1981. Since then he has worked in the same faculty as an assistant under professor Ezio Godoli. He has published several articles on Greek architecture and is currently preparing a volume on the architect Patroklos Karantinos (1903-1976; in collaboration with E. Godoli), a history of Greek architecture between the two world wars, as well as his doctorate thesis at the Department of Critical and Historical Analysis (Istituto Universitario di Architettura di Venezia) entitled 'Classicism: myth and mythology'.*

#### Notes

- 1 Nikos Mitsakis (Pyrgos, Peloponnesus, 1889-1941) studied architecture in the National Polytechnic School of Athens during the years 1917-1921. Before joining the Architectural Department of the Ministry of Education (1926), he worked in the School of Architecture at the Athens Polytechnic as an assistant of Ernest Hébrand, professor of architectural composition. He was director of the 'Design Office' from June to October 1930 and from June 1931 to his unfortunate death. Although he was a leading figure of new Greek architecture, Mitsakis never adhered to the Greek group CIAM (International Congress of Modern Architecture). His architectural work can be divided into firstly an archaic period (1921-1930), then a populist one (1935-1941), whilst contemporaneously passing through a rationalist period (1929-1941).
- 2 De Chirico, *Memorie della mia vita*, Milan 1962, p. 44.
- 3 The 'return to tradition' movement posed the historiographic problem of the typological origins of the Macedonian house. Aristotelis Zachos, in his discussion of the origin of the Macedonian house, points out distributive characters common to both the Byzantine and the Hellenistic house, which demonstrate the diachronic continuity, notwithstanding certain morphological alterations, of a building tradition within Hellenic territory ('Ioannina', *Ipirotika Chronika*, III, 1928, pp. 295-306).

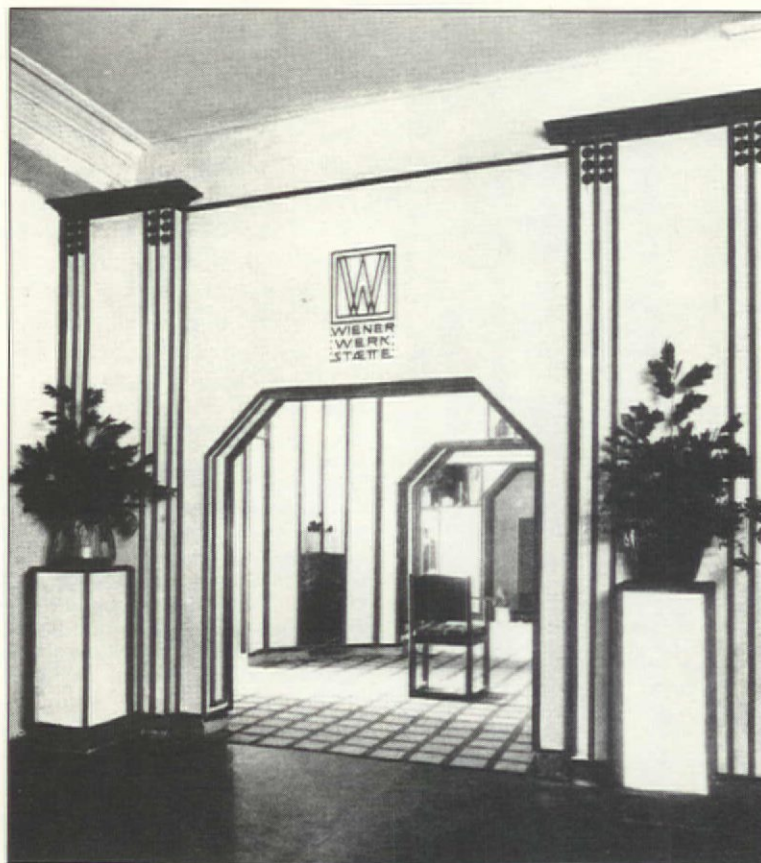


PROJECT SKETCH: CONVALESCENT HOME FOR STUDENTS OF THE THESSALONIKI UNIVERSITY, PERTULI (PINDOS MOUNTAIN), 1939

# FIN-DE-SIÈCLE VIENNA

Clare Melhuish

FIN-DE-SIÈCLE VIENNA



J. HOFFMANN & K. MOSER: ENTRANCE TO WIENER WERKSTÄTTE EXHIBITION, HOHENZOLLERN KUNSTGEWERBEHAUS, BERLIN 1904

**F**IN-DE-SIÈCLE VIENNA IS A SUBJECT around which has developed an almost blinding aura of mystique. It is difficult to say whether the spate of exhibitions and publications which we have seen over recent years, and seems set to continue into the future, will be more effectual in intensifying the public fascination or in promoting a more rational or academic approach to the various aspects of the subject. Possibly an increase in emphasis on the Secession as cold-frame of the seedlings of functionalism and Modernism, and less as a manifestation of the more exotic Art Nouveau, is likely to encourage a reassessment of the period as a simple link in a chain or cause and effect rather than as a unique and isolated expression of a particularly heady *Zeitgeist* – a logical development from what had gone before, and the inevitable forerunner of what came afterwards.

Thames & Hudson's new book on *Viennese Design and the Wiener Werkstätte*, written by Jane Kallir, is interesting in that it provides a useful volume of practical reference for the artist, designer or student, as well as a historical survey to add to the existing literature. On the other hand, it is more than merely a source catalogue or step-by-step guide to the reproduction of the archetypal Viennese forms and patterns for nostalgic consumption today. Carl E Schorske notes, in his Foreword, the author's

significant contribution to acknowledgement of the philosophical roots of what was essentially an arts-and-crafts movement. In the concept, or ideal, of the *Gesamtkunstwerk*, or total work of art, the members of the movement embraced a whole theory of living and culture formulated along artistic principles, something beyond and above the simple churning out of a commercial range of fashionable artefacts.

While the central chapters constitute a fairly comprehensive examination of the achievements of the group in its various fields of operation – architecture, metalwork, furniture, design, fashion, and graphics – the opening and concluding sections of the book give a brief insight into the history of the Wiener Werkstätte and the seeds within it of what was apparently a quite different artform: Expressionism. The author is careful to point out the fundamental concern of the group with concrete and practical realisation of its artistic principles. Its aim was to release artists from the grip of commercial considerations, by mobilising private patronage, and providing the means for the production and sale of art-objects in line with the principles of anti-historicism, anti-provincialism, and *Gesamtkunstwerk*. Thus its essential character was that of a workshop or business enterprise.

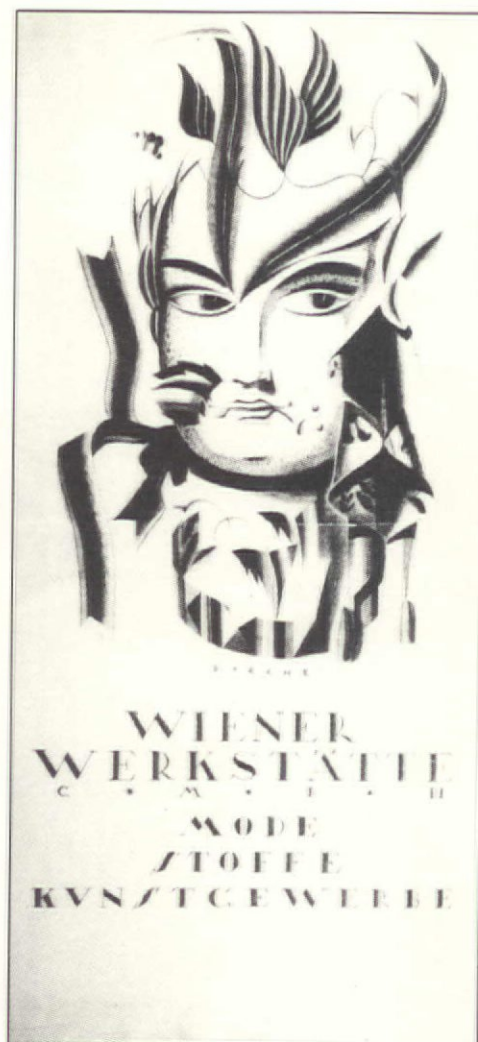
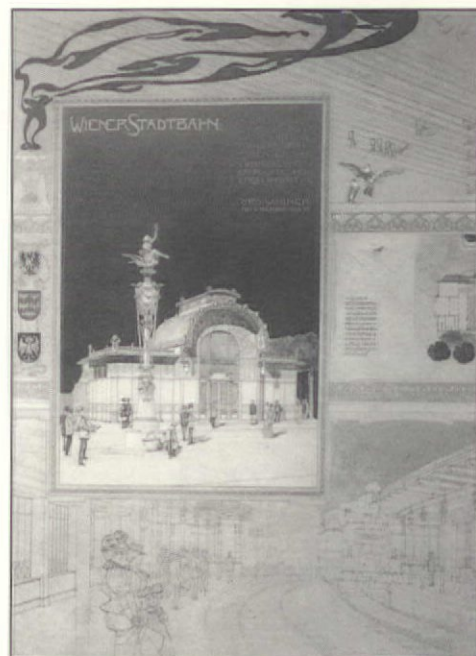
Founded in 1903 by Josef Hoffmann, Koloman Moser and Fritz Wärndorfer, the group's

manifesto highlighted the strong influence of the British Arts and Crafts Movement – John Ruskin, William Morris, and Ashbee's British Guild of Handicrafts: 'We wish to establish intimate contact between public, designer and craftsman, and to produce good, simple domestic requisites. We start from the purpose in hand, usefulness is our first requirement, and our strength has to lie in good proportions and materials well handled.' What the manifesto was not concerned to do was to set out any sort of specific stylistic programme, although the designs produced were, in every sphere, quite distinctive in their forms and patterns, and particularly recognisable as the work of the Wiener Werkstätte in the field of graphics. The progression from the fading Art Nouveau style of the 1890s, based on curvilinear and natural forms, towards a much more rectilinear and geometric mode of expression in the early decades of the 20th century, can be paralleled with the Symbolist and Abstract movements in painting, leading into Expressionism; and represents a development unique to Vienna and Mackintosh's Glasgow, while the rest of Europe continued to write in the grip of Art Nouveau.

The applied arts, architecture and crafts were the concern of the Wiener Werkstätte. Its first major official commission, which came in the wake of its debut exhibition, at the Hohenzollern



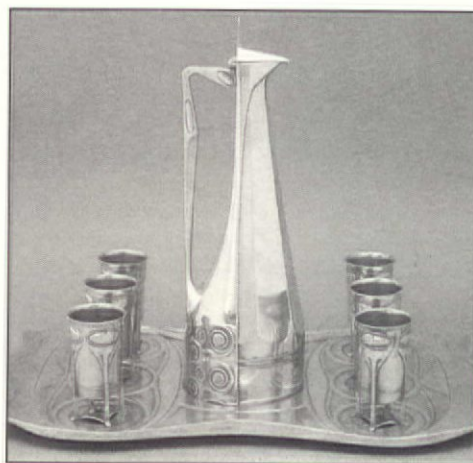
J HOFFMANN: NECKLACE, c 1904-6

D PECHE: POSTER FOR FASHION DIVISION OF WW.  
COLOUR LITHOGRAPH

O WAGNER: KARLSPLATZ STATION, 1898

Arts and Crafts House in Berlin, was the creation of a special commemorative publication on the 100th anniversary of the Imperial and Royal Court and State Printing Press – involving graphics, illustrations, typography and binding. Its ultimate commission was the Palais Stoclet in Brussels, a Belgian palace built between 1905 and 1911, in which every detail was supervised by the workshop – architecture by Josef Hoffmann, internal decoration by an army of artists, including Gustav Klimt, and craftsmen. No expense was spared in the execution of this monument, which was considered to represent the most perfect 'total work of art'.

Hoffmann's design for a Music Room or Theatre at the Palais Stoclet constituted just one of the subjects that occupied an important place in the travelling exhibition, organised by Hans Hollein, the well-known Viennese architect: 'Dream and Reality' (*Traum und Wirklichkeit*), initially shown at the Künstlerhaus, Vienna, and then in Paris and New York (as 'Vienna 1900: Art, Architecture and Design'). The concept on which the exhibition was based was formulated in conjunction with Robert Waissenberger, Director of the Historical Museum of the City of Vienna – it was to be a review of the ideas current in all the major arts in Vienna between 1890 and 1930, aimed at explaining and characterizing the 'Vienna' phe-



J M OLBRICH: 'PEACOCK' SCHNAPPS SET, c 1901

nomenon. The objects on display were intended as metaphors of a dream which, to everyone's astonishment, actually became a reality; and were chosen for their 'aura' and capacity to provoke associations. Hence, while J M Olbrich's 'Peacock' Schnapps Set demonstrates the waning influence of Art Nouveau in Wiener Werkstätte metalwork – the first department of the workshop to swing into operation – and J Hoffmann's necklace design illustrates the mingling of geometric restraint with a strong

decorative sense and an imaginative use of semi-precious materials (gold-plated silver and citrines) in the group's jewellery workshop, they were intended not merely for the edification and interest of designers and historians, but, more importantly, to stimulate enthusiasm and understanding for the period as a whole on the part of a much wider lay public.

Due to appear shortly is a full documentation of the exhibition, in the form of a new *AD Profile*, guest-edited by Hans Hollein and Catherine Cooke. This review will underline the particular significance of the exhibition: its integration of academic accuracy with the recreation of a remarkable atmosphere, or the use of the one to achieve the other. Within the Künstlerhaus, a series of 'installations' were realised – period interiors, reconstructed on the basis of minute research into the evidence provided by contemporary photographs, and the analysis of original materials. This scientific approach was used to create a celebration of the elusive and tense spirit of the epoch.

It is to be hoped that Hollein's work will, in this respect, set an example for future lines of approach to the Vienna 'phenomenon'. The general public does not want to be excluded on account of a lack of specialist interest, but neither does it want to be fobbed off with, or blinded by, mystique.

# NEXT ISSUE OF ARCHITECTURAL DESIGN

AD Volume 57 1/2-1987

## POST-MODERNISM AND DISCONTINUITY

### JAMES GOWAN

The new shop at the Royal College of Art is a significant architectural achievement, which takes the theme of the classical temple, adorns it with Egyptian motifs, and tempers it with pre-fabricated details, and ice cream colours.

### JEREMY DIXON · BDP: ROYAL OPERA HOUSE



Dixon's proposals for the extension of the Royal Opera House, and the development of a new arcade with shops and offices, represent a scheme based on the 17th-century plans for the square drawn up by Inigo Jones. Although well on the way to planning approval, the scheme has stimulated a lot of strong feelings, not all favourable.

### JAMES STIRLING, MICHAEL WILFORD: CLORE

The new Gallery at the Tate (featured on the inside front cover of this issue) has been designed and built to house the Turner Collection, which at present has to a large extent be kept in storage. Although it takes its cues from existing buildings on the site, the effect of the new structure, to be opened in the spring, is distinctively contemporary.

### CHARLES JENCKS & MAGGIE KESWICK

'Cathay in the West' is an oriental garden in California created by this distinguished partnership of architect and expert on the Chinese garden. The distinctive feature of this enterprise is the range of pavilions that articulate the landscape each in a different style of Far Eastern architecture.



SIAN PAVILION

### LEON KRIER: INTERVIEWED BY IAN LATHAM

In addition, this issue will contain a major feature on theorist and architect Leon Krier, recently appointed as Director of SOMAI in Chicago. The principles he discussed with Ian Latham are illustrated in a couple of his current projects, notably the Masterplan for Spitalfields which has attracted so much public notice, and his plan for a new village-town, to be called Atlantis, in Tenerife.

### ART & DESIGN

Jan / Feb 1987

*Art & Design* pursues the theme of British Contemporary Art, taking as its anchor the forthcoming exhibition, 'British Art in the 20th Century' at the Royal Academy. Major London critics and collectors such as John Russell Taylor, Andrew Causey and Peter Fuller, comment on this second in the series of 20th-century exhibitions which began with German art last autumn. Covering a period of 70 years, from 1910 to the early 1970s, the show will set out to challenge the customary view of British art as polite and provincial, the aim being to show its overall development during this period, rather than to concentrate on a small number of internationally known individuals.

In addition to the 80 themal pages of the magazine, an extended Round-Up will report on all the latest events and news in both the art and architectural world.



Lucien Freud

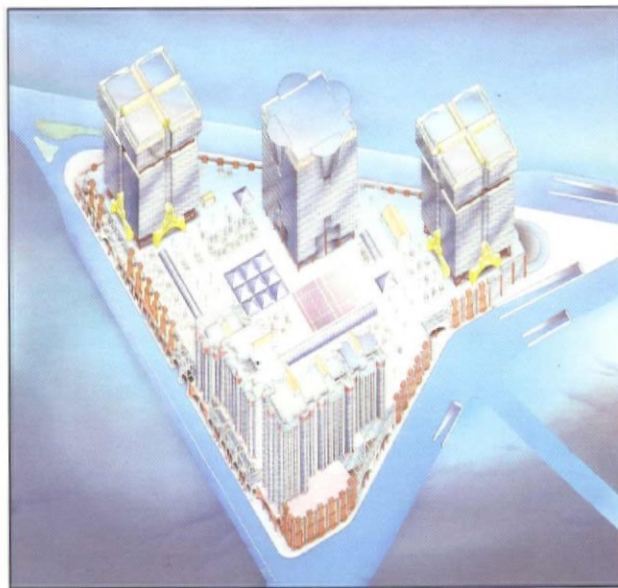


SOUTH-WEST ELEVATION

## TOMÁS TAVEIRA

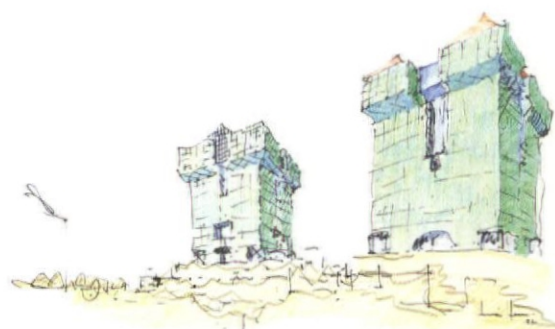
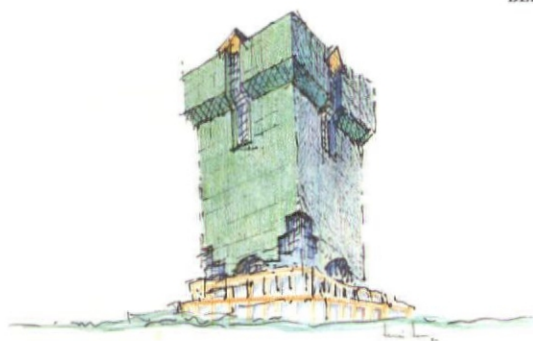
### Towers of Amoreiras

Tomás Taveira is a Portuguese architect who teaches at the School of Architecture and the New University in Lisbon, and has built widely in Portugal, Macao, and Saudi Arabia. The Towers of Amoreiras represent his latest and most monumental scheme, which, now almost completed, has altered significantly the shape of Lisbon's skyline, and stimulated an outbreak of controversy. Against the vastly unchanged medieval shape and forms of the city, the three massive new towers in reflective black glass, and cluster of pink and blue apartment blocks, strike a dramatic and even irreverent note. The development as a whole comprises a mixture of housing, offices, and shopping, within a triangular site. The covered shopping mall



ABOVE: AXONOMETRIC PROJECTION;  
BELOW PRELIMINARY SKETCHES

creates a kind of dais or platform upon which the tower blocks are mounted. Stylistically, the development takes its cue from Post-Modernist architecture in both Europe and America. It is characterised by a wealth of bold, applied ornament, and references to the historical and vernacular traditions of the city, notably the Castle of St George, its most famous monument, the crenellated silhouette of which has now been dwarfed on the skyline by Amoreiras. It is the exuberance of the project, and its repudiation of any suggestion that historicism and ornament should be identified with the old and narrow 'nationalist' style imposed by the government during the Salazar dictatorship, that is raising eyebrows now. *ECM*



# ROB KRIER BRONZE



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Architect Rob Krier has consistently tried to encourage the revival of art in architecture, and his now famous sculpture which adorns the Ritterstrasse apartment building in Berlin heralds a new era of ornamentation.

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